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2006-2007

SINCE 1948
SASKATCHEWAN
ARTS BOARD

Darren McKenzie

Darren McKenzie, a Cree Métis from Saskatchewan, has studied art at Medicine Hat College, the Ontario College of Art and the University of Regina. He also studied intensively for four years with master wood carver Ken Mowatt at the Kitanmaax School of Northwest Coast Indian Art in Hazelton, B.C. The imagery found in Darren's work is reminiscent of the pre-history of the Northwest Coast peoples, often including the mythology of significant creatures and symbols such as the bear, raven, and sun, as well as the human form. In 2005, Darren realized a dream when he participated in the *Changing Hands 2* exhibit, a celebration of North American Indigenous art that opened in New York's Museum of Art and Design. In May 2009, Darren will have a solo exhibit at the Art Gallery of Regina, where he intends to bring to life through painting, drawing and sculpting, a vision depicting the culmination of his diverse learnings.

"There is a power which lives in all of us and we simply have to reach out with our spirits to feel it; all things are bound by it, even stone, water and trees, living, growing, feeling. And when we do, the Creator is pleased, for we are one with Him and shall always be." – Darren McKenzie

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rtnerships.
Access.

Previous page:
Darren McKenzie
***Righteous Apparition*, 2005**
(#2 from *Urban Sentinel* series)
Cedarwood, hair

Photo credit: Don Hall

The Honourable Dr. Gordon L. Barnhart

Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2006 to March 31, 2007. The Saskatchewan Arts Board's financial statements are included and have been audited by the provincial auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.

The Honourable Sandra Morin
Minister Responsible for Culture,
Youth and Recreation

Ken Sagal
Chair
Saskatchewan Arts Board

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Saskatchewan Arts Board

Mandate

The mandate of the Saskatchewan Arts Board, as described in the objects set out in *The Arts Board Act (1997)* is:

- to support and facilitate public access to and participation in the arts;
- to support the Saskatchewan arts community;
- to foster excellence in the arts;
- to encourage quality in creative expression and management of arts activity;
- to support and encourage innovation and development in the arts through education, training, creation, production, presentation, touring and distribution, marketing, collection, appreciation, preservation, research and study;
- to support and encourage the arts of both Aboriginal peoples and the ethnic communities of Saskatchewan;
- to promote public appreciation and understanding of the arts;
- to establish advisory processes by which the arts community can be involved in operational and program policy development for the Arts Board;
- to establish adjudication processes that ensure assessment by qualified persons from the arts community.

Schedule 1 - Expenditure Summary

The following table groups disbursements for the period April 1, 2006 - March 31, 2007 into the indicated categories.

Category	$ 000's
Personal Services - General (Schedule 2)	1,005
Travel	73
Grants (Schedules 4A - 4C)	4,312
Contract Services (Schedule 5)	81
Advertising (Schedule 5)	88
Supplies & Services (Schedule 5)	312
Equipment & Other Assets (Schedule 5)	24
Other Payments (Schedule 6)	413
Total	6,308

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Supplies & Services (Schedule 5)	312
Equipment & Other Assets (Schedule 5)	24
Other Payments (Schedule 6)	413
Total	6,308

Schedule 2 - Personal Services

Listed are individuals (excluding unionized employees) who received payments for salaries, wages, honorariums, etc. which total $2,500 or more.

NAME	AMOUNT	NAME	AMOUNT
Aubichon, Marni	20,669	Sametz, Peter	71,321
Desjarlais, Sandi	32,686	Payees under $2,500	33,371
Morgan, Jeremy	106,227	Unionized Employees	741,210

Schedule 3 - Minister's Travel

No amounts were paid for Minister's travel expenses during the 12-month period ending March 31, 2002.

Schedule 4 - Grant Payments

The following tables list grant recipients who received $5,000 or more in the specified categories

A: Grant Payments to Organizations in support of Operations and/or Programs

NAME	AMOUNT
AKA Gallery Inc.	58,838
Art Gallery of Prince Albert	54,000
Art Gallery of Regina	49,000
Badger, Robert	5,000
Batoche Theatre Co.	8,100
Bird, Keith	5,000
Buffalo Berry Press	29,929
Buffalo, Richard	7,000
Chapel Gallery	23,500
Common Weal Community Arts	120,000
Coteau Books	120,000
Cultural Festivals	10,000
Curtain Razors	7,500
Daigneault, Adam	5,000
Dancing Sky Theatre Inc.	68,000
Dion, Wally	5,350
Dunlop Art Gallery	95,000
Estevan Art Gallery and Museum	68,000
Fine Day, Kenneth	6,000
Flicks-SK Int'l Child's Film Fest.	6,500
Frazer, Barbara	5,650
Gamble, Michael Kenneth	6,300
Globe Theatre	250,000
Godfrey Dean Gallery	39,500
Hagios Press	17,000
Jack Pine Press	10,000
John Arcand Fiddle Festival	6,500
La Troupe du Jour	55,000
Living Skies Festival of Words	22,500
Machiskinic, Mary Jane	5,000
MacKenzie Art Gallery	145,000
McArthur, Ruby	5,000
Mendel Art Gallery	180,000
Moore, Tim	7,000
Moose Jaw Museum & Art Gallery	85,000
Ness Creek Cuture-Rec Society	7,500
Neutral Ground Inc.	16,000
New Dance Horizons	74,000
Noon, Theodore	5,000
North. SK Int'l Children Festival	22,000
Paved Art + New Media	65,000
Persephone Theatre	188,000
Prairie Virtuosi	8,400
Queer City Cinema	11,000
Regina Guild of Folk Arts	19,510
Regina Symphony Orchestra	165,000
Ross, Charles	5,182
Sage Hill Writing Experience	65,000
Sakewewak First Nations Artists Col	51,500
Saskatchewan Playwrights Centre	58,000
Saskatoon Jazz Society	22,000
Saskatoon Symphony Society	149,000
Shakespeare on the Saskatchewan	43,000
SK Book Awards	5,273
SK Filmpool Co-operative	32,000
Standing, Cory	7,000
Station Arts Centre Coop	16,000
Steppler, John	7,000
Thistledown Press	97,000
Tribe Inc.	25,750
Twenty-fifth Street Theatre	20,000
Wilson, Thorina	5,000
Young, Mary Ann Linda	7,000
Youth Ballet Company of SK	10,000
Payees Less than $5,000	36,350

B: Grant Amounts for Individual Assistance

NAME	AMOUNT
Allen, Christopher	6,000
Angell, Michael	7,000
Bakker, Sharon	11,000
Beug, Lorne	12,000
Birdsell, Sandra	18,000
Bjornerud, Kristin	6,000
Brass, Reona	12,000
Brass, Robin	24,000
Britski, Jason	7,500
Bundon, Johanna	6,000
Bustin, Pam	6,000
Carey, Travis	12,000
Chamakese, Jason	10,000
Cullimore, Jason	12,000
Currie, Neil	11,074
Diederichsen, Alexandria	5,500
Dorgan, Duane	17,000
Dreher, David	6,000
Dyck, Jonathan	5,000
Fay, Holly	10,000
Fox, Charles	16,000
Froese, Robert	12,000
Gardiner, Christopher	17,000
Garneau, David	8,300
Geiss, David	5,000
Ghiglione, Brent	7,500
Gruber, Adrienne	6,000
Guedo, Jim	15,000
Hamon, Tracy	6,000
Herriot, Trevor	10,000
Higgins, Jolene	6,000
Jansen, Shuyler	17,000
Kennedy, Marsha	11,800
Klar, Barbara	12,000

NAME	AMOUNT
Knowles, Rachelle Viader	6,000
Latendresse, Jacqueline	5,065
Lawrence, Katherine	11,408
Leedahl, Shelley	12,000
L'Hirondelle, Leanne	7,500
Lohans, Alison	11,542
Lowry, Nancy	6,000
Martel, Kamila	6,000
McKenzie, Darren	11,400
McLellan, Stephen	6,666
McNeill, Dean	20,000
McRorie, Jennifer	7,500
Minevitch, Ed	6,667
Moffat, Ellen	10,000
Moore, Elise	7,500
Morgan, Kim	12,000
Mourre, Helen	12,000
Naytowhow, Violet	6,000
Noestheden, John	10,000
Norlen, Alison	10,000
Petit, Marcel	6,000
Peyachew, Lionel	12,275
Popoff, Alexandra G	6,000
Popoff, Alicia	29,000
Robertson, Susan	8,000
Sapergia, Barbara	17,000
Semple, Jack	6,667
Shaw, Christine	10,330
Smith, Steven Ross	14,450
Stepan, Ursulina	6,002
Webber, Jennifer Wynne	11,000
Wihak, Mark	12,339
Wilcox, Zane	6,000
Payees less than $5,000	152,970

C: Grant & Transfer Payments in support of Projects

NAME	AMOUNT
Al Ritchie Community Association	32,500
Arnusch, Joelle	5,000
ArtSchool Saskatchewan	5,000
Athabasca Regional Recreation Assoc	5,000
Barr Colony Heritage Cultural Cent.	7,500
Battleford First Nation Joint Board	6,500
Beug, Lorne	5,000
Brick Books	10,000
Broadview High School	7,500
Broadway Theatre Youth Series	5,000
BSide Productions	5,000
Canadian Light Source Inc.	18,000
Chinook School Division No 211	7,500
Christ the Teacher RCSSD	7,500
City of Saskatoon - Com. Service	27,000
City Park Collegiate	7,480
DAKREE	5,000
Dallett, Timothy	5,000
Dancing Sky Theatre Inc.	32,500
Dundurn Elementary School	7,031
ECole Connaught Community School	2,060
Farrero, Charley	4,800
Glenavon School Plus Committee	7,500
Global Gathering Place, Inc	27,000
Gordon F. Kells High School	6,231
Grunt Gallery	5,000
Gustin/Trounce Heritage Committee	4,000
Indig. Peoples' Art Centre of PA	5,000
King George Community Association	5,000
Knowhere Productions	5,000
La Troupe du Jour	44,000
Latendresse, Jacqueline	4,900
Living Skies Festival of Words	35,000
Meewasin Valley Authority	27,000
Mendel Art Gallery	5,900
Muskoday First Nations	5,000
Ness Creek Culture-Rec. Society	5,000
On the Boards	5,000
Outlook High School	5,490
Pense School	7,300
Prairie Debut	8,000
Prairie Pride Chorus	5,000
Prairielands Jazz Camp Inc.	5,000
Redvers Artist in Residence	21,800
Rogalski, Alex	5,000
Sask Cultural Exchange Society	7,500
Saskatoon Cultural Crescent	18,000
Saskatoon Housing Authoriy	18,000
SK Communications Network	30,000
SK Writers Guild	17,500
The Red Shift Gallery Inc.	5,000
The Saskatoon Health Region	27,000
Theatre Ecstasis	5,000
TRLabs Regina	5,000
Women of the Dawn	5,000
Y'utthe Askly's Oski Achimowin	5,000
Payees Less than $5,000	25,834

Schedule 5 - Supplier Payments

Listed are payees who received $20,000 or more for the provision of goods and services, including office supplies, advertising, contracts, and equipment.

NAME	AMOUNT
Centre Pointe Plaza	104,463
Conexus Arts Centre	37,195
Minister of Finance	31,557
Navigator Ltd.	31,200
Payees Under $20,000	275,191

Schedule 6 - Other Payments

Listed are payees who received $20,000 or more for expenditures not included in the above categories. Payments include purchases of artwork for the Province of Saskatchewan Permanent Collection of Art and Art Archives, loans and employer required contributions toward pension and other public sector benefits programs.

NAME	AMOUNT
Patterson, Graeme	21,000
Public Employees Pension Plan	52,956
SK Foundation For the Arts	107,081
St. Amand, Chris	20,000
Payees under $20,000	212,157

Chair's Message

Looking back over my tenure on the Board of Directors, and this first year as Chair, I am struck by the vitality, fertility and energy of the arts in Saskatchewan, and the continuous achievement of our artists and arts organizations. The reasons for this are complex, but some credit must go to the willingness of the public to support the arts, and the thirst of our people for authentic, cultural experiences. Artists will always create. But, in a community with a widespread and relatively small population, the imaginative production of our artists is given a significant boost when we come together freely as a community to express our commitment to and love for the arts through public funds. Some might call this putting our money where our imagination is.

I want to recognize the key partnerships and alliances that enable us to serve the people of Saskatchewan in and through the arts. On our own, the Arts Board can only respond to a fraction of the aspirations and needs of the population. Some of this is a function of resources; some of this is a function of the complexity of culture and the ever-changing environment for the arts. This year, we have developed a Business Development Plan (available on our website) based directly on partnerships at national, regional and local levels. A good amount of our management's reporting on targets for 2006-2007 reflects the diversity of our partners and their impact on our operations.

I am proud to be Chair of the Saskatchewan Arts Board, an institution that strikes me as being so emblematic of Saskatchewan's way of doing things. Thank you to former Minister Glenn Hagel, Minister Sandra Morin and all the public servants who work so hard in support of cultural development in Saskatchewan. Thanks also to SaskCulture and its generous contribution to our common mission. I would like to pay tribute to all my former colleagues and friends on the Board: Jim Korpan, Maggie Siggins, Louise Halfe, Gursh Madhur and my predecessor, the late Colleen Bailey. I want to thank current board members and staff for the fine work they do on behalf of Saskatchewan people and, in particular, all the artists and other creative workers in our province for the difference they make to our lives.

Ken Sagal

Ken Sagal
Chair
Saskatchewan Arts Board

Photo credit: Grant Kernan

Board of Directors

Back Row (L to R): David Millar, Lori Dean, Jeremy Morgan (Executive Director), David Barnard (Vice-Chair), Merle Sherwin, Douglas Bentham.

Front Row (L to R): Bob Jamieson, Jaime Doering, Mitchell Holash, Ken Sagal (Chair), Anne Reinhardt, Lyndon Tootoosis.

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Ken Sagal

Ken Sagal
Chair
Saskatchewan Arts Board

Board of Directors

Photo credit: Grant Kernan

Executive Director's Message

In just one year, the Arts Board will celebrate its 60th anniversary: a great milestone in a province only 102 years old and in a country where the national arts funder was not established until 1957. We were pioneers in the arts in 1948, and we are pioneers today. As we get ready to celebrate this anniversary, it is helpful to see what we are building on and where we might go.

This last year, the Arts Board has continued to develop several key areas that have been gaining momentum in the province. In our Annual Report, we outline our progress on our ends statements. This work is about responding to the aspirations of artists, arts organizations and communities, but it is also about identifying major gaps in the arts ecology and taking steps to fill them. This has been a role for the Arts Board since its inception; the difference is that now we have a number of partners and an entire community to work alongside. In 2007, this is a necessary and desirable way to go.

What are we working towards? Simply put, bringing the work of Saskatchewan artists to all the people of the province. The recently-released Report on the Status of the Artist has provided us with any number of focused and informed ideas as to how we can achieve our task. Many of these recommendations have found their way into our 2007 Business Development Plan, which will be the basis for the agency's new and renewed initiatives in the next three to five years. They focus on these three headings: Artists, Partnerships, and Access.

One of the challenges for the leaders in arts funding is for us to understand the limits to our work. What can we realistically support? What should we support? And how? It is becoming clear that the culture in Saskatchewan, and its future, is conditioned by many factors: historical, geo-political, economic, demographic, external cultural and technological development, to identify the most pressing. Our funding capacity is limited, but this does not mean that our vision and attention span should be impoverished. Arts funders must look farther than the next grant run and its immediate client base. Since we want Saskatchewan artists to find a permanent home here, we need to engage creatively with all those who can help achieve this inspiring goal.

Jeremy Morgan
Executive Director
Saskatchewan Arts Board

Staff

Back Row (l to r): Doug Townsend, Diana Chabros, Peter Sametz, Sherry Fisher, Marie Amor, Robert McCallum, Kathy Allen, Sabrina Cataldo, Sandi Desjarlais, Joanne Gerber, Laura Harms.

Front Row (l to r): Deron Staffen, Regine Haensel, Gail Paul Armstrong, Jeremy Morgan, Carol Greyeyes, Carmelle Pretzlaw, Dianne Warren.

Photo credit: Don Hall

Missi

To cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.

Vision

Saskatchewan is known internationally as a truly creative society, a society for arts and innovation, which fosters a spirit of inquiry and exploration in its citizens. Readily available to everyone, the arts play a crucial role in encouraging us to value our own cultural identities and communities with understanding and confidence. We are known well beyond our borders for the work of our artists, for the vitality of our imaginative life and the place of art in the lives of everyone who lives here.

Values

In realizing the vision for the arts in Saskatchewan, we are guided by the following values:

Art and Artists The work of Saskatchewan artists is at the centre of all of our policies and programs

Engagement and Access We are committed to fostering dynamic and continuous engagement between Saskatchewan artists and citizens.

Accountability and Transparency Our policies and processes are transparent and reflect a commitment to accountability for the public trust we hold.

Partnerships and Collaboration We work collaboratively and value community-based partnerships and the contributions of all participants.

Ideas and the Arts We recognize and support the significant role of the arts in the creation and advancement of ideas in society.

Excellence and Diversity We support the achievement of excellence in the arts and celebrate ever-increasing diversity in the arts in our province.

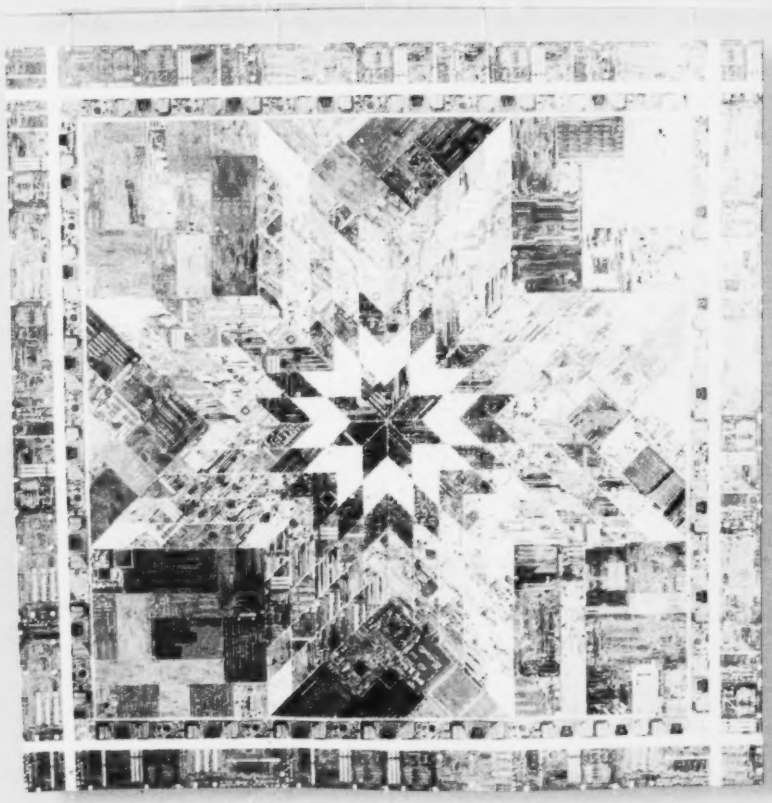
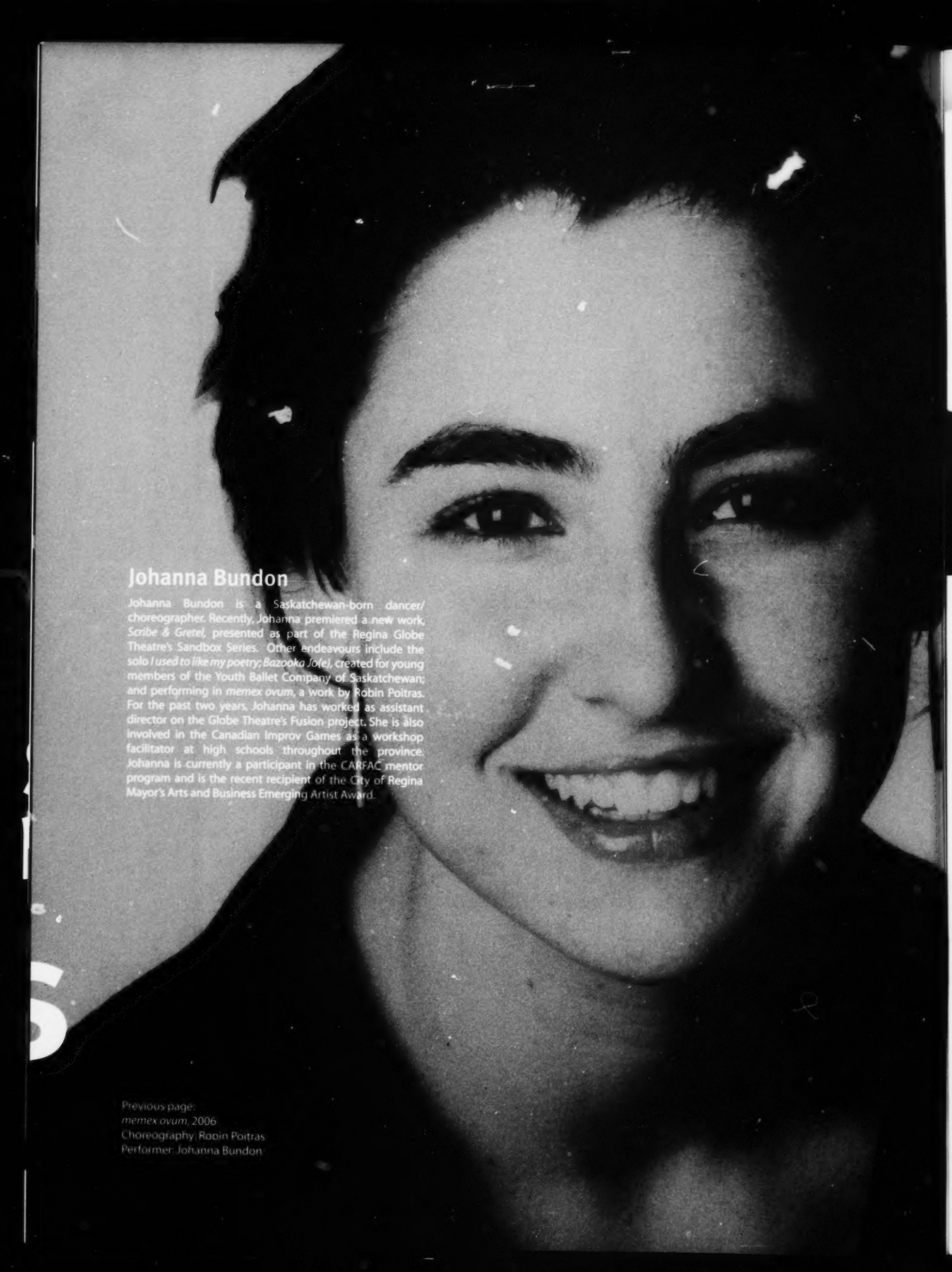


Photo credit: Don Hall

Artist

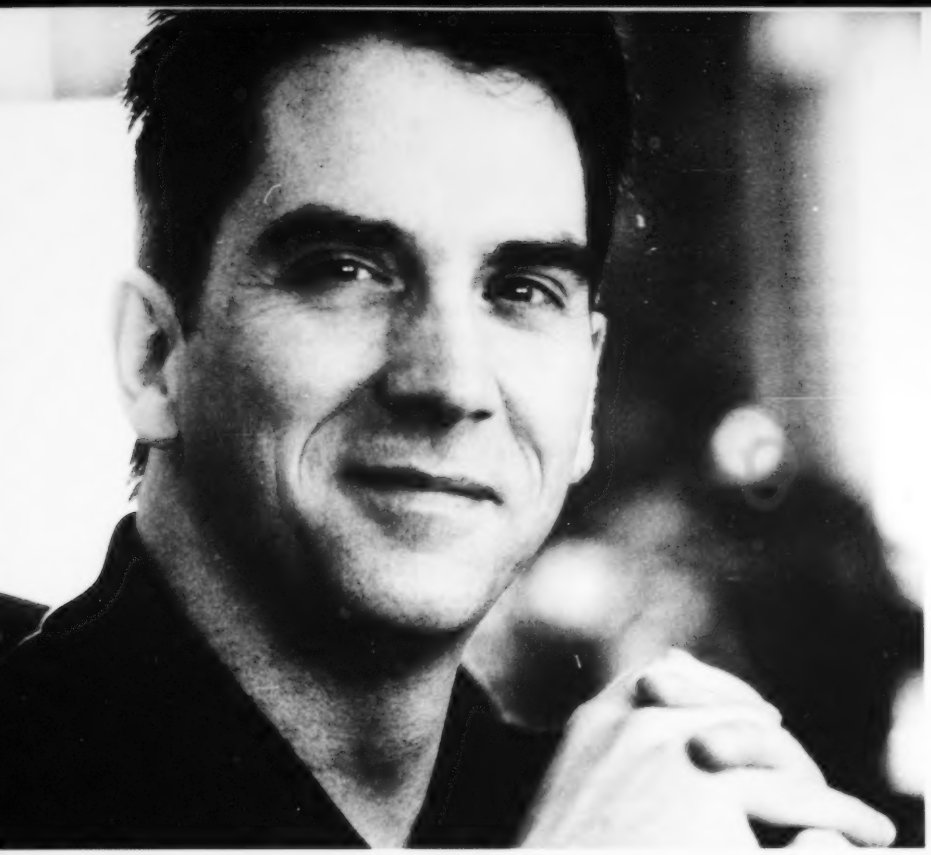
New Dance Horizons of Regina celebrated its 20th anniversary in April 2006. As part of the celebration, some of the works from previous years were remounted, including *memex ovum* (above), which originally premiered in January 2001 through Curtain Razor's production entitled *The Deep Freeze Sessions* and was re-staged in the New Dance Horizons *invisible ceremonies* in 2002. Choreographer Robin Poitras describes the piece as "An ode to winter picnics. Dedicated to my mother, Patricia Leigh Wiens, whose wonderful, magical winter picnics ignited my love of snow, fire and fairy tales."

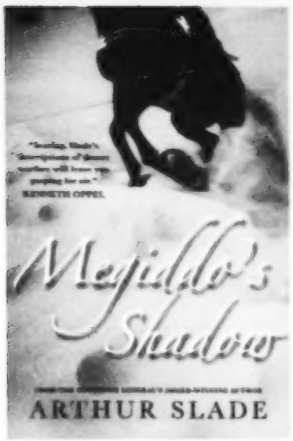


Johanna Bundon

Johanna Bundon is a Saskatchewan-born dancer/choreographer. Recently, Johanna premiered a new work, *Scribe & Gretel*, presented as part of the Regina Globe Theatre's Sandbox Series. Other endeavours include the solo *I used to like my poetry; Bazooka Jo(e)*, created for young members of the Youth Ballet Company of Saskatchewan; and performing in *memex ovum*, a work by Robin Poitras. For the past two years, Johanna has worked as assistant director on the Globe Theatre's Fusion project. She is also involved in the Canadian Improv Games as a workshop facilitator at high schools throughout the province. Johanna is currently a participant in the CARFAC mentor program and is the recent recipient of the City of Regina Mayor's Arts and Business Emerging Artist Award.

Previous page:
memex ovum, 2006
Choreography: Robin Poitras
Performer: Johanna Bundon





Portrait of the Artist as a Prairie Boy

Arthur Slade had a new novel in mind, and he wanted your two cents worth.

What Slade got, in fact, was $12,000, in the form of a grant from the Saskatchewan Arts Board, which acts as a benevolent go-between for the people of the province and its artists.

That gave him something that ordinarily even money can't buy: time.

It's also a tremendous morale booster. "The support of the Arts Board means that the government and people of Saskatchewan see the arts as valuable," Slade says. "It's affirmation for what I do for a living."

As a result, Slade – who has developed an enviable reputation as one of Canada's top writers of fiction for teenagers – produced *Megiddo's Shadow*, a powerful novel, published in fall 2006 by HarperCollins Canada, that recounts the story of a 16-year-old Saskatchewan-bred soldier in the Palestine campaign in World War One. The novel has already received a Saskatchewan Book Award and is in the running for a number of other awards, national and American. Slade has done podcasts and dozens of appearances – readings and book-signings – throughout North America in support of the book.

Readings and other appearances, many of them in schools, are part of how Slade makes his living. But during the critical early stages of the writing of *Megiddo's Shadow* a few years ago, he had an Arts Board grant and was able to stay at home and focus his energies on writing.

"Writing requires time, and the grant enabled me to find the time to give the book the proper attention," Slade explains. "Otherwise, I would be concentrating on making money by other means and the creation of the book would take much longer."

Standing Ovations for Saskatchewan Artists

Previous page:
memex ovum, 2006
Choreography: Robin Poitras
Performer: Johanna Bundon

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Standing Ovations for Saskatchewan Artists

The word on the street this year was "Juno."

The Juno Awards, which honour achievements in Canadian recordings, were handed out in Saskatoon in April. The glitzy event dominated the arts and entertainment landscape in Saskatchewan in 2007, paving the way for several awards shows taking place later in the year, including the Canadian Country Music Awards and the Gemini Awards in Regina; the Western Canadian Music Awards in Moose Jaw; and Waniskâ, a national Aboriginal performing arts showcase, in Prince Albert.

Saskatchewan artists Neil Currie, Joël Fafard, Colin James, and Jon Ballantyne were nominated for Junos (with Ballantyne taking the statue for Best Traditional Jazz Album of the Year). Other home-grown talent had plenty of room to shine during the festivities as well. Of the 100 acts participating in JunoFest, the Saskatoon music festival in the days leading up to the award ceremony, about half were from Saskatchewan. Of these, 30 per cent were recommended for funding from the Saskatchewan Arts Board over the years, 14 per cent received funding, and 12 per cent were applying for funding at the next grant deadline.

The Arts Board is pretty popular with popular musicians. But the arts in Saskatchewan are a lot more than just music.

On the following pages are some other highlights from a year filled with laurels for Saskatchewan artists.

In some ways, Arthur Slade – a young husband and father who lives in Saskatoon – is the poster boy for Saskatchewan literature. The scion of a Southwestern Saskatchewan ranching family – his mother is "cowboy poet" Anne Slade and his namesake grandfather was a young soldier in the Middle East whose story inspired *Megiddo's Shadow* – he's won big awards, including the prestigious Governor General's Award, for a previous novel for teens, *Dust*; become a regular on best-seller lists; and been remarkably prolific, producing ten books, all for kids, in about as many years, including a biography of Saskatchewan's own prime minister, John Diefenbaker. His publisher calls him "a literary superstar."

And yet, Slade can't make a living solely from the royalties of his books.

"Even though my books are sold in the U.S. and Canada, unless a book is on the best-seller charts for a period of several months, it is hard to make enough money from royalties to be considered as someone earning a mid-level income," Slade says. "Canada has a small 'reading' population and the U.S. is so large that it is hard to be noticed. Grants help to soften the economic blow of choosing to be a writer."

Slade's not alone in needing – and paying tribute to – Saskatchewan Arts Board support. In total, the people of Saskatchewan, through the Arts Board, provided grants to almost 300 artists and organizations of all types in 2006-07, totalling more than $4.2 million.

And Slade very much personifies the "Status of the Artist" issues discussed in the Arts Board's recently adopted 2007-08 Business Development Plan, which aims to help artists make a living and forge a career in Saskatchewan. The business plan envisions creating as many opportunities as possible for artists.

Too often in the past, Saskatchewan artists have had to leave the province to make their mark. The Saskatchewan Arts Board wants Art Slade to stay right here. And that's what he's doing.

The painting, *Fulfillment*, by Ruth Pawson, serves as the cover art for Neil Currie's *Passionscape* CD, and is part of the Arts Board's Permanent Collection.

"My music often seems to posess the brooding intensity of this picture. The tone of this painting is thus an analogy to the tone of my music."

- Neil Currie

Buying Time

Arts Board support comes in many forms – including annual funding for art galleries, theatres, symphony orchestras, festivals, publishers and other arts organizations, as well as a partnership with SaskCulture that provides lottery funds to a range of provincial cultural organizations from the Organization of Saskatchewan Arts Councils to the Saskatchewan Writers Guild.

Through these organizations, thousands of artists benefit, either directly (as do the musician employees of the Saskatoon Symphony Orchestra) or indirectly (as do artists showing their work in a gallery show or actors doing a play at Regina's Globe Theatre).

There's also a whole range of project grants that support a specific book, performance, exhibit, or film.

For individual artists, though, the heart of the Arts Board is the Independent Artists Grant program (IA), which has helped thousands of artists produce their work. That includes writers like Art Slade, composers like Neil Currie, theatre directors like Jim Guedo, visual artists like Graeme Patterson and a whole lot of others.

Over the years, IA grants have gone to well-known writers like Guy Vanderhaeghe, Sandra Birdsell and Sharon Butala; visual artists like Joe Fafard, Wilf Perreault and David Thauberger; and musicians like Andrea Menard, Jack Semple and John Arcand.

For some, like writer Slade, the grant is used for "subsistence" purposes, paying the rent and buying groceries so the artist can take time off from a "day job" or take a break from freelance work. In other words, it buys time.

Other artists use their grants to pay for pricey equipment or productions. Take the case of Neil Currie, an established composer whose self-produced album of original music, *Passionscape*, received Arts Board funding a few years ago.

The economics of the recording industry is such that very few original classical compositions are picked up for recording by major labels. And symphonic music, with many musicians to assemble, is not cheap to produce. "Without the Saskatchewan Arts Board grant, the project would not have succeeded," Currie says.

And the project seems to have paid rich returns on the investment of public money. One of the songs from the album, "Tumbling Strain," was nominated for a 2007 Juno Award for classical composition of the year; another was in the running for a 2006 Western Canadian Music Award.

Perhaps more importantly, the album gave its composer's career a boost. Since its release, Currie, who balances his composing of classical music with a sideline as a jazz pianist, was hired as acting head of composition at Grant MacEwan College in Edmonton, and he's received commissions from both the University of Saskatchewan and his hometown of Moose Jaw to write pieces to celebrate their centennials.

Currie, a former composer-in-residence with the Saskatoon Symphony Orchestra, acknowledges that funding from the Arts Board was key to financing the project. He's also pleased and proud of the cover on his CD – a painting by Saskatchewan artist Ruth Pawson, which is part of the Arts Board's Permanent Collection.

The painting, called *Fulfillment*, perfectly matches the mood of his music, the composer says, and is a fitting cover for the album, which, he says, "presents the most significant example of my art."

Donna Caruso is another artist more than happy to sing the praises of the Arts Board. The organization, she says, "makes it possible for artists to dream."

A writer, performer and film-maker from Fort Qu'Appelle (her hit TV series *Life Without Borders* will start its sixth season on SCN in fall 2007), the multi-talented Caruso has had four Independent Artists grants over a 20-year span, and this year was involved in an ArtsSmarts project in the small town of Glenavon.

"I love stories, and consider myself first and foremost to be a storyteller," Caruso says. "Whatever medium it takes to tell a particular story, that's what I use. I'm not really afraid of failure. For me, failure is in being wasteful either with time or talent, so I willingly try things. The Arts Board encourages me to pursue work, to dream work, to dream the art that my stories require. That's pretty basic: the Arts Board provides fertile soil. I can't think of any part of society that isn't benefited by the arts."

Spreading Their Wings

Two other artists whose works came to fruition in the past year as the result of IA grants are jazz musician Dean McNeill and stage director Jim Guedo, whose grants largely went to paying fees to other artists. The two have something in common: they're both full-time faculty members at the University of Saskatchewan – Guedo an assistant professor in the Drama Department, McNeill, an associate professor and head of the Music Department. Why would they need financial assistance from the Saskatchewan Arts Board?

The answer is simple.

Not to give them time to create – their teaching jobs have a certain amount of creative time built in – but to allow them to tackle large-scale projects they couldn't do on their own. As artists as well as educators, there's plenty of personal benefit in those projects, but the people of Saskatchewan reap rich rewards as well.

In Guedo's case, it was the staging of the play *Fat Pig* by American playwright and filmmaker Neil LaBute at The Refinery in Saskatoon in fall 2006 – the play's Canadian premiere. It's the kind of "provocative theatre that's necessary in order to keep the theatre scene vital," the director says.

The critics cheered: "*Fat Pig* is funny and sad, breezy and hard hitting," wrote the *Star-Phoenix*'s Cam Fuller. "The real surprise is how exciting the play is. No other word describes the privilege of seeing actors in top form letting loose and giving in to the material, opening their hearts and guts onstage."

Without Guedo's grant, Saskatoon theatre-goers wouldn't have had that privilege.

"*Fat Pig* would not have been the success it was had it not been for the generous support of the Saskatchewan Arts Board," says Guedo, a Battleford-born, U of S-educated professional theatre artist for over 25 years with dozens of directing credits behind him. "The grant monies allowed the artists involved to devote the core of their energies toward the show, as well as allowing the production to achieve the polish it needed technically."

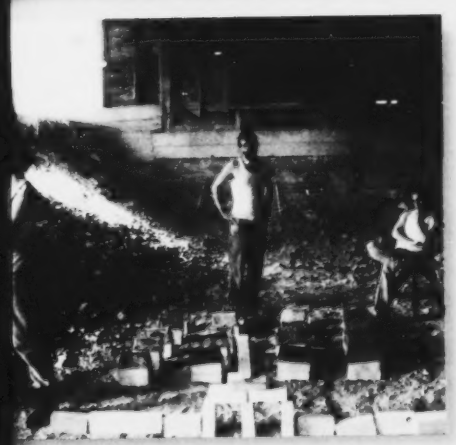
Were it not for the grant, the actors and others involved in putting on the play would have had to work for free and pay their own expenses, even though they played to sold-out houses, Guedo notes. "Government funding was crucial to supporting the artists in their work." The grant, he adds, "enabled us to be more polished technically. It gave us a strong base to present as professional a production as possible."

McNeill's experience was similar. "[The Arts Board] provided me with a very rare opportunity to have my music performed and recorded by some of the finest musicians in Canada," McNeill says. "This experience enabled me to reach one of my major long-term professional goals, and in so doing, helped me refine my artistic horizons."

But it wasn't just the guy who got the grant who benefited. Two spin-off benefits were a live concert the band put on in February 2007, and its broadcast on CBC radio.

"The net positive effects of this 'Prairie Fire' project will be felt for years to come by members of the Saskatoon musical community, the band members themselves, and more directly, by myself as a mid-career professional jazz composer," McNeill says. "This project has strongly served to support nationally the perspective of quality artistic projects taking place in Saskatchewan, due in large part to the work [of the Arts Board.]"

McNeill also points to the symbiotic relationship between his employment at the university, which gave him the time and resources to do his composing, and the grant from the Arts Board, which allowed performance and recording. "The university does not fund such recording project initiatives. If I wanted to see the project happen, the Arts Board was my best option. To an ever-growing degree, all Canadian universities are challenging their professors to seek out research [for me that means artistic/scholarship] opportunities via public grantsmanship."



A *"Prairie Fire" performance in February 2007.*

B *Frances Goulet's Kokhoom Dolls*

C *Nicole Olszewski*

D *Tara Schoonbaert and Skye Brandon in the Canadian premiere of Neil LaBute's* Fat Pig.

E *Derek Lindman, Michael Kolodziej and Dave W. Ouelette in* Crossfiring / Mama Wetotan *performance at the Claybank Brick Plant.*

F *Prairie Debut - Montreal Guitar Trio Performance.*

The First is the Sweetest

Art Slade fondly recalls his first IA grant. It was only for $2,000, but "it was important because I was able to write almost a whole summer using that money. It was the first time I had an uninterrupted block of time to write and it inspired me to find other ways to get more blocks of time to write."

Nigel Taylor will probably always remember his first grant, if for no other reason than that things did not go as planned.

Taylor, a young Regina musician, received an IA grant for his multidisciplinary project *WarWork* with five other musicians and a visual artist, all from Saskatchewan. The idea was to juxtapose music and visuals to "explore and undermine mass media's claims to truth and objectivity," specifically about war. The piece was supposed to debut as part of the Montreal Infringement Festival in June 2006.

But, as with the best laid plans of mice and men, *WarWork* didn't make it to Montreal, due to a series of unforeseen obstacles. "The story of *Warwork* is definitely a mixture of good news/bad news," Taylor reports with a rueful laugh.

Instead, there were two performances in Regina, including the premiere at the University of Regina, attended by about 100 people. Things didn't go as smoothly as they might have, partly because Taylor, who is assistant principal trumpet with the Regina Symphony Orchestra, spread himself too thin: "It was the first performance I ever produced and perhaps should not have included myself as director, performer, technician, publicity, and many other tasks which I can't remember."

Taylor got raves – "one of the best performances I've ever seen," someone told him – but had to endure some audience members walking out within minutes of the show's opening.

Despite all that, Taylor feels *WarWork* was his "single greatest artistic achievement." Putting the piece together "was a constant learning experience for me… I grew more in just a few months than I have in years." The project, he says, "has granted me the inspiration to create and perform with a new energy. Many thanks to the Arts Board, whose funding was absolutely fundamental to the realization of this work."

Two other emerging artists had memorable experiences with their first grants. Nicole Olszewski's experience was exhilarating. Frances Goulet's helped her get back to her roots.

The two women are very different. Olszewski is a BFA student in stage management and technical theatre at the University of Regina. Goulet is a traditional Cree doll-maker from Creighton.

Although she's not yet through with school, Olszewski has already developed a track record as a freelance dance and theatre stage manager for Regina performance groups like New Dance Horizons, Youth Ballet Company of Saskatchewan, Curtain Razors, Nightwind Theatre and Hectik Theatre.

With the help of a small study grant, she was able to hone her skills during the summer of 2006 as part of a stage management work study program at the Banff Centre in Alberta.

Olszewski is "excited and honored to be considered by the professional community as one of Saskatchewan's emerging artists." She says, "the support of the Saskatchewan Arts Board led to the success of my experience in two ways. First, it made me financially able to take part in a program with no worries; second, it gave me the encouragement that I was being supported as an emerging artist, encouragement that strengthened my resolve that young artists can make a career for themselves, and they can do it while being based out of Saskatchewan."

The 39-year-old Goulet has been beading since she was 10, learning at her grandmother's knee. Her grant, under the Indigenous Traditional Arts Grant program, helped her in the making of a series of dolls depicting themes that represent Aboriginal culture in Saskatchewan: Sundance Dolls, Powwow Dolls, King and Queen Trapper Dolls and Elder Dolls.

She works in the traditional medium of smoke-tanned moose hide sewn to form the body of each doll, which is then decorated with beads, feathers and fur.

According to Goulet, dolls represent the family in Cree culture among other values such as love and respect. Doll-making has a long history in Aboriginal cultures and is an art form practiced in her family for generations. She says she was "proud and pleased with the support the Arts Board provided me on developing the Kokhoom Doll Series. It has given Saskatchewan the opportunity to see another representation of cultural art in our province."

Making Art out of Bricks

It's been years since the big kilns at the Claybank Brick Plant were fired up, but last fall, Claybank, now a national historic site, was humming again, producing a unique hybrid of art.

Dancers, singers, ceramists, sound artists, performers, musicians and media artists collaborated in *Crossfiring / Mama Wetotan*, billed as a "community-based, cross-cultural, site-specific performance event." The event sought to bring together the spirit of the Indigenous community that holds the hills around Claybank sacred, and the white settler society that put the white clay of those hills to industrial use.

Kathleen Irwin, a theatre professor at the University of Regina who served as producer for the dawn-to-dusk happening, says the Arts Board and other public funding received by the participants "was both integral to its success and well-placed: it will exhibit results over time."

The project received funding from a number of public sources – including the Canada Council for the Arts and the Saskatchewan Heritage Foundation – "and without any of them, we would have been sunk," Irwin says. She and the others involved in the project are "grateful to the Arts Board for its tremendous support of our work."

In addition to the funding Irwin and her production company received to stage the Claybank project, several artists received IA grants to participate: sound and video artist Charles Fox, visual artist Dennis Evans, sculptor Heather Benning and media installation artist Ellen Moffat.

Crossfiring / Mama Wetotan (the latter term is Cree for "meeting place" or "crossroads") was just one project that saw the arts leaving their usual big city environs for the countryside.

Prairie Debut, a Prairies-wide touring company that operates in Alberta and Manitoba as well as Saskatchewan, used its $5,000 project grant to help bring concerts to a number of Saskatchewan towns and cities. In November 2006, cellist Denise Djokic and pianist David Jalbert gave concerts in seven communities, including Canora, Estevan, Melfort, Prince Albert and Swift Current, as well as Regina and Saskatoon, performing before more than 1,000 appreciative music lovers. Later in the winter, the Gryphon Trio and viola player Barry Shiffman performed before another thousand people in Kindersley, Prince Albert, Rosthern and Yorkton, and around 3,000 people were delighted by the Montreal Guitar Trio in Regina and 13 other communities: Assiniboia, Kipling, La Ronge, Leader, Melfort, Moosomin, Outlook, Prince Albert, Rosthern, Shaunavon, Swift Current, Weyburn and Wynyard.

Not a bad return for a $5,000 investment.

Lynne Bailey, one of the organizers of the tours, says the support of the Saskatchewan Arts Board "is integral to the success of these Prairie Debut tours. It enables the organization to bring fabulous musicians to communities throughout the entire province, for the enrichment of all involved."

Audiences were enthusiastic. "We love Prairie Debut and are immensely grateful to you for bringing such world-class artists to our community," said Caroline Klassen, who attended the Rosthern concert. "We feel very blessed by that!"

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Ovations

Saskatoon writer Leona Theis received the $6,000 first prize for Creative Nonfiction in the 2006 CBC Literary Awards for her memoir, *The Occupations of Muriel Thompson*. It aired on the CBC and was published in the Air Canada magazine *enRoute*.

Said the jury, which was unanimous in its choice: "A beautifully crafted, mordantly comic, compassionate portrait of a woman who has spent her life at the typewriter, writing other people's words."

The Windscape Kite Festival

Photo credit: Ron Heinrich

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The Windscap
Kite Festiva

Photo credit: Ron Heinric

Said Melfort's Darlene Cocks: "Once again ... Thank you to Prairie Debut ... which plays such an important part in the cultural life of this particular little community."

Residents of Swift Current and area were particularly well-served by the Arts Board this year – the small southwestern city received its first Global Annual Grant of $10,000 to operate a multidisciplinary mix of events throughout the year.

The Cultural Festivals of Swift Current staged a music series at the Art Gallery of Swift Current; the Stir Crazy Blues Festival; the Lazy Dayz Children's Festival; the Long Days Night Music Festival; and the Windscape Kite Festival, which received a 2006 Tourism Saskatchewan Tourism Award of Excellence. The spectacular two-day festival, featuring kites of all sizes and shapes, drew more than 4,000 participants and spectators, many of them from outside of the area, including visitors from parts of the United States and as far away as Ontario and Quebec.

According to Cultural Festivals co-ordinator Shann Gowan, the grant was vital. "Without the generous support of the Saskatchewan Arts Board and our many other sponsors, Cultural Festivals would not be able to present our high-quality, unique and varied musical performances and festivals.

"Our events provide a greater quality of life for Swift Current citizens, aid in the city's employee and youth retention, support our local musical scene and provide content for Swift Current's cultural tourism."

Major solo **exhibitions** organized by the Mendel Art Gallery in 2006 highlighted the creative achievements of the many outstanding artists who live and work in our community. Lori Blondeau, a nationally acclaimed performance artist and founding member and director of TRIBE, presented a new performance and installation, *Grace*, curated by Dan Ring, from June 3 to September 10, 2006.

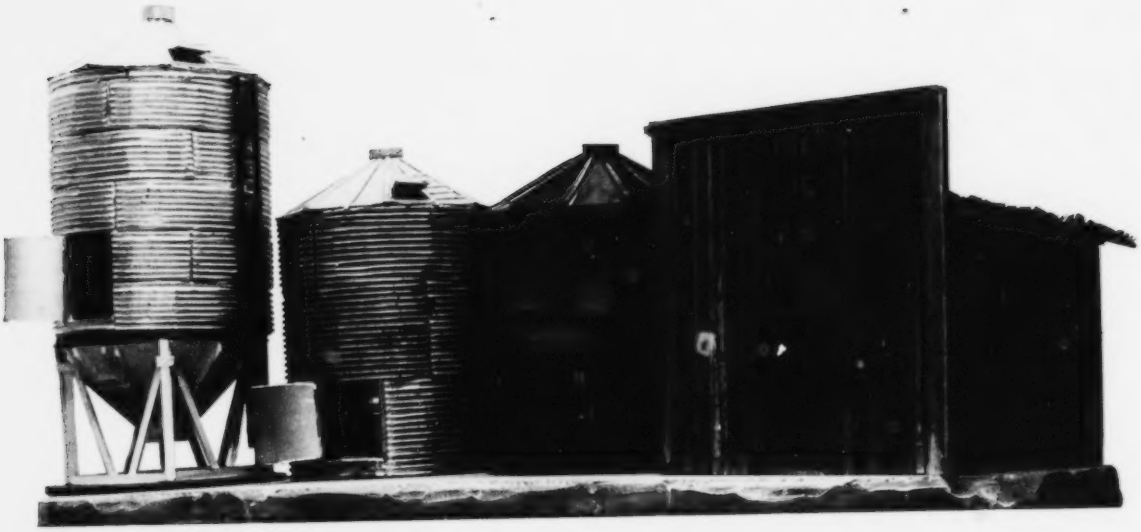
Ghosts in the Art Machine

Lori Blondeau
Grace #1, 2006
Digital print

Graeme Patterson is a young Saskatchewan artist who talks to the dead – metaphorically speaking, at least.

After finishing art school, Patterson, who was born and raised in Saskatoon, moved into his grandfather's abandoned farmhouse and let its ghosts inspire his work.

"I have become obsessed with a southern Saskatchewan ghost town called Woodrow," the 27-year-old artist, a recent graduate of the Nova Scotia College of Art and Design in Halifax, explains. "My father, grandfather, and great-grandfather all lived there. My most recent work has become influenced by romantic visions of what the town and rural life around the area once was and is today. My intentions are to communicate a sense of beauty and character hidden within the greyed-out wood buildings still standing in many abandoned towns such as Woodrow."



Graeme Patterson
Grain Bins, 2005
Wood, metal, foam-core, foam, acrylic paint and ink, electronics

The resulting exhibit, called *Woodrow*, includes nine large sculptural works incorporating video and animatronic elements such as stop-motion animation and robotic figures. The works represent a farmhouse, a barn, a church and a hockey rink, as well as other icons of rural life. "The buildings represented are run-down and neglected," the artist explains, but "none are actually abandoned: they are inhabited by a series of 'ghosts,' presences that hark back to the histories of the sites and their importance to what was once a thriving community."

The exhibit has been a hit with viewers. With the support of the Mendel Art Gallery as well as the Arts Board, it is touring nationally and was included in this spring's Montreal Biennial, (which also received a project grant from the Arts Board to present Patterson's work). Patterson's *Woodrow* website (www.graemepatterson.com) was the first website to be added to the Saskatchewan Arts Board's Permanent Collection.

The Arts Board's contribution to the process was small but significant, Patterson says. The grant and other support "enabled me to finish my most important body of work to date as envisioned."

2007 Lieutenant Governor's Arts Awards

For Joe Fafard, the moment must have been something akin to looking in the mirror. The world-renowned Regina-area sculptor was receiving a unique honour – an award that he had designed and created himself. Fafard was the recipient of the Lifetime Achievement Award at the 2007 Lieutenant Governor's Arts Awards, presented March 28. The award itself is a bronze sculpture of a raven holding the sun in its beak.

"I'm receiving my own trophy," Fafard quipped.

A sold-out crowd of more than 300 at TCU Place in Saskatoon gave Fafard a standing ovation for his touching acceptance speech. This was the third honour Fafard had received in the same month: he was also named CTV Citizen of the Year and was invited by Governor General Michaelle Jean to help celebrate the 50th anniversary of the Canada Council for the Arts in Ottawa. A retrospective of his work is scheduled at the MacKenzie Art Gallery in fall 2007.

The Lieutenant Governor's Arts Awards is an annual celebration that recognizes the contributions made by individuals, groups and organizations in the arts. The 2007 awards were the first for the province's new Lieutenant Governor, His Honour the Honourable Dr. Gordon L. Barnhart.

The 2007 award recipients were:

30 Below (for artists under the age of 30): Saskatoon pianist Thomas Yu
Leadership: the Saskatchewan Music Educators Association
Innovation in the Arts: the Yorkton Short Film and Video Festival

Other short-listed nominees included actor Skye Brandon and jewellery artist and designer Megan Hazel for 30 Below; theatre designer Kathleen Irwin and educational consultant Chris Hamilton for Innovation in the Arts; and musician and volunteer Raymond Ko and music educator Greg McLean for Leadership.

The short lists and winners were selected by a jury composed of former Saskatchewan Poet Laureate Louise Halfe, painter David Thauberger and theatre director Henry Woolf.

The evening placed a strong emphasis on emerging artists. A number of tables were donated by sponsors to encourage emerging artists to attend, and many in the audience wore black and gold "Emerging Artist" ribbons. Saskatchewan Arts Board Executive Director Jeremy Morgan said that one of the goals of the awards is to inspire the next generation of artists: "By honouring the many accomplishments of those who create, support and advance the arts in our province, we hope to encourage emerging Saskatchewan artists to continue to develop their work and take it to the next level."

30 Below recipient Thomas Yu was grateful for the recognition. Yu has also received several IA grants over the years, including one to travel to Paris to perform with the Paris Orchestra at the prestigious Cathédrale des Invalides. "The Saskatchewan Arts Board has always supported me throughout my musical development. In return, it has been an honour to be an ambassador of our great province everywhere I perform. The Lieutenant Governor's Arts Awards are a prime example of the spirit that Saskatchewan has in allowing me and other artists to fulfill our dreams. Thank you so much!"

A major highlight of the evening was the performance *Connections*, a collaborative piece led by emerging artistic director Crispi Lord about why artists create and continue to create in an ever-evolving society. The piece was supported by the Government of Canada through the Department of Canadian Heritage (Cultural Capitals of Canada program) and featured a number of young, emerging artists from Saskatoon.

A *Catherine Harrison, Connections performance*

B *Kristi Friday, Connections performance*

C *Their Honours the Honourable Dr. Gordon L. Barnhart and Mrs. Naomi Barnhart with Crispi Lord, artistic director of Connections*

D *Donnie Speidel gives an Honour Song for the nominees*

E *Joe Fafard, Lifetime Achievement Award Recipient*

F *The Lieutenant Governor's Arts Awards, created by Joe Fafard*

Photo credit: Roberta Wells

Photo credit: Grant Kernan

Partner

The Meewasin Mosaic Fish Project aims not only to expose children to the art of tile mosaic but also to give them a sense of ownership of the new development of River Landing. More than 200 school kids from across Saskatoon participated in the creation of these fish-themed mosaics that will be permanently embedded into the water play area of the development. The children, their families and the community will be able to enjoy these pieces of art for many years to come.

"Every time I walk into a school, the energy of the kids is just contagious. They are so keen and excited to be participating in the project. The artwork they are creating is truly amazing. It is very rewarding thinking of the kids heading down to the water play park with their family to show them their fish or 20 years from now, taking their own kids down to that same spot." - Laura Hale

Laura Hale

Laura Hale grew up in Tisdale, Saskatchewan. Her younger years were consumed with the pursuit of sport, which came full circle when she served as the artist-in-residence with the 2005 Jeux du Canada Summer Games in Regina. She studied carpentry with the Women's Work Training Program, an initiative focused on women and the trades. Laura spent six years as head of props with Regina's Globe Theatre, which exposed her to an immense variety of sculptural materials and techniques and design challenges. She now works as an independent artist, freelance designer and community arts initiator.

ships

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Meewasin Mosaic Fish Project, 2007
Artist in Residence: Laura Hale

Community presentation of an original drama production developed by theatre artist Donna Caruso and the students of Glenavon School.

Devon Coles engages students in the process of art as artist-in-residence at the Sun West School Division.

Ovations

Partners in Art...Finding the Magic

Hockey dads, you'd better look away – what comes next is shocking.

A perfectly healthy Saskatchewan boy comes home from school talking about art class rather than hockey!

Sounds preposterous, but this is what happens, apparently, when you let an artist into the schools. Art is seditious.

In this case, the artist is painter and photographer Devon Coles, working as an artist-in-residence at the Sun West School Division, in several schools in the Outlook area. His goal is to engage students in art and the process of creating it.

It doesn't sound all that revolutionary, but it is.

Coles is just one of a number of artists who ventured out of their studios last year to engage people in the process of art, part of the Saskatchewan Arts Board's emphasis on forging partnerships. They went into schools, nursing homes, health facilities, community centres, housing complexes, northern native communities and, like playwright James O'Shea, onto the streets of a small town to talk to people in cafés and post offices, even gas jockeys at the pumps, about art. There's even an artist within the scientific enclave of the Canadian Light Source, Saskatoon's multi-million-dollar synchrotron – certainly not one of the first places that might make one think about art.

The object of the exercise is not so much art itself – though plenty is produced – as the process that leads to art, art-*making*. It's about taking an artist and introducing him or her to school kids, residents in a retirement home, harried office workers or whomever – and letting the chemistry work its wonders.

For the artists, the experience was enriching and sometimes exhilarating. For the people they engaged, well, sometimes mind-blowing.

Coles, a farm boy from the Prince Albert area who got his BFA from the University of Saskatchewan in 2004, says he's "noticed a definite increase in

a Hale

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In this case, the artist is painter and photographer Devon Coles, working as an artist-in-residence at the Sun West School Division, in several schools in the Outlook area. His goal is to engage students in art and the process of creating it.

It doesn't sound all that revolutionary, but it is.

Coles is just one of a number of artists who ventured out of their studios last year to engage people in the process of art, part of the Saskatchewan Arts Board's emphasis on forging partnerships. They went into schools, nursing homes, health facilities, community centres, housing complexes, northern native communities and, like playwright James O'Shea, onto the streets of a small town to talk to people in cafés and post offices, even gas jockeys at the pumps, about art. There's even an artist within the scientific enclave of the Canadian Light Source, Saskatoon's multi-million-dollar synchrotron – certainly not one of the first places that might make one think about art.

The object of the exercise is not so much art itself – though plenty is produced – as the process that leads to art, art-*making*. It's about taking an artist and introducing him or her to school kids, residents in a retirement home, harried office workers or whomever – and letting the chemistry work its wonders.

For the artists, the experience was enriching and sometimes exhilarating. For the people they engaged, well, sometimes mind-blowing.

Coles, a farm boy from the Prince Albert area who got his BFA from the University of Saskatchewan in 2004, says he's "noticed a definite increase in

Devon Coles engages students in the process of art as artist-in-residence at the Sun West School Division.

Ovations

Saskatoon Youth Arts Project Wins National Award

Saskatoon Community Youth Arts Programming's (SCYAP) Urban Canvas Project has been selected as one of three recipients of the 2007 Eva's Initiatives Award for Innovation, a national award sponsored by the Imperial Bank of Commerce.

Urban Canvas Project is a Monday-to-Friday commercial arts skills training program for at-risk young people aged 16 to 30. It consists of practical experience and public art portfolio-building obtained through community art projects, skill enhancement workshops, life-skills training, and post-project employment preparation.

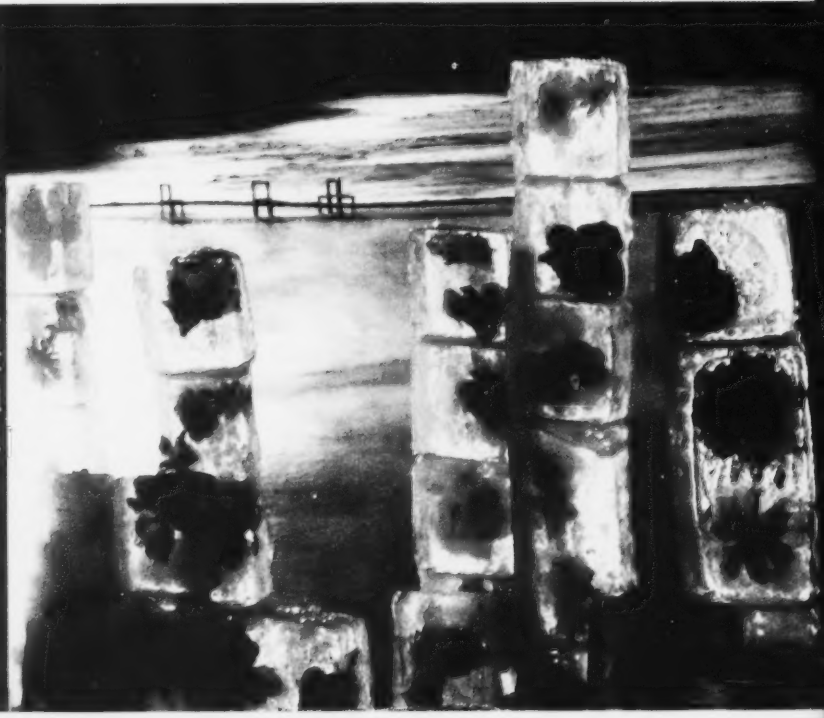
Urban Canvas Project can have a profound impact on the lives of young people. Fifty per cent of the youth who have completed the projects found immediate employment while an additional 38 per cent have returned to school.

art awareness as well as interest among students. Not only are students engaged in the classroom, but many are making art outside of school, which I interpret as the most honest testimony to this program. For some students, art-making is offering an alternative or an addition to sports and other extra-curricular activities. Our work has even been able to capture the attention of students who previously held an 'art is for girls and sissies' mentality. I was informed by one parent that for the first time ever her son came home talking about art class rather than hockey!"

Coles isn't the only artist to make an impact in the schools. Writer-performer-filmmaker Donna Caruso, working through the Arts Board's ArtsSmarts program with the school at Glenavon, "brought such a sense of pride to us all," says Patty Williams of the local committee that brought her in. "Donna has done such great work with us."

Caruso, an experienced performer who's done a lot of work in schools, has nothing but praise for the experience. "I absolutely loved it."

The first annual "Winter White" celebration took place at the new River Landing development in January 2007. Organized by Meewasin Valley artist-in-residence Laura Hale, it included eight large-scale snow sculptures by local artists, and her own installation, *Still Life*.



Laura Hale
Still Life, 2007,
silk flowers embedded int
ice blocks.

The people of Glenavon, she found, "were full of great stories; they were fun, kind, and easy to get along with. I could easily have worked with Glenavon for a full year. We accomplished a lot in three months or so, but there's so much more to do. The power of the arts surprised and pleased everyone."

Caruso says the greatest benefit wasn't the salary, but rather, the entire experience: "It was a situation which afforded tremendous opportunity to learn, and that was great fun. It required a lot of community work, a tremendous amount of patience, resourcefulness, and willingness to bring people together who weren't normally working in the arts."

She thinks the Grade 7 and 8 students she guided in the writing and production of a radio play benefited from a boost to their self-confidence. "They found they were able to learn, to write, and to perform to a standard that made them proud."

As for herself, the experience just may have been life-changing. It showed Caruso "what I would like to do for the rest of my life. The basic philosophy of my entire career has been that art is all around us, we have only to see it and share it. I acted as a model for that, seeing things people in Glenavon took

Students in Yorkton schools worked with percussionist Jayson Brinkworth (centre photo) to explore the world of drumming.

for granted and profiling them in the arts. Certainly, there are things I would do next time to make my work even more successful, but the Glenavon project was tremendously appreciated, and I think the arts will have an easier road now with this as part of the town's memory."

Percussionist Jayson Brinkworth had an equally smashing time in the Yorkton schools. He and teacher Rita Hilbig worked with over 600 students and teachers in five schools over ten days. "The response to Jayson by the students, the teachers and the community members who came to participate was overwhelming," reports Hilbig. "Because this was such a new way of creating, the students were instantly entranced by Jayson's talents and his ability to relate to them on very individual levels.

"After the first day of drumming, the students…were hooked and couldn't wait 'til the second day."

Brinkworth calls his experience in Yorkton and a similar one at a school in Beechy "incredible," experiences that don't "come along very often.... This kind of motivation and inspiration will last a very long time, and the energy will be present in my own work as an artist. The schools and community…have benefited from this in that it was a positive music, teambuilding, and sharing experience for all involved."

Sydney Deroch holds up her art, created through Community Crafts and Culture, an ongoing free family arts and culture program at the Al Ritchie Community Association, led by artist-in-residence Carey Shaw.

Students at Father Porte Memorial Dene School in Black Lake learn how to make and play traditional Dene drums.

(l to r) Rob Roy, Patricia Drake, Tom O'Hara and Ernie Kurtz perform in James O'Shea's The Red Truck *at Dancing Sky Theatre in Meacham.*

Visual artist Carol Wylie, artist-in-residence at the Canadian Light Source, paints a tryptych entitled First Light, *which includes imagery from the synchotron.*

One Agency Can't Do it All

Coles and Sun West School Division were part of a pilot project initiated by the Arts Board in several school divisions in the past five years. Recently, the school residency program has expanded in new directions through the ArtsSmarts program, which began in the 2004-05 school year. Both programs help students see connections between the arts and other areas of their lives. And Sun West School Division liked Coles' work so much that they requested (and were granted) an extension of their grant into a second year.

Caruso's, Brinkworth's and Coles' projects are examples of the kind of partnerships the Arts Board has been attempting to forge in recent years, with the idea in mind that a whole can be greater than the sum of its parts.

In a complex society, the Arts Board has learned, it's unreasonable to expect one agency to do it all. As the organization says in its 2007/2008 Business Development Plan: "By working together, we can ensure the arts truly thrive in Saskatchewan."

The school projects are made possible through a funding partnership among the Saskatchewan Arts Board, Saskatchewan Learning, SaskCulture and the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. For the ArtsSmarts program, the same group is joined by the J.W. McConnell Family Foundation.

Coles devotes half his workweek to teachers and students; the rest of his time is his own and he spends long hours in his studio in the Outlook Elementary School. His approach to arts education is multi-disciplinary, giving the students free rein to explore art on their own terms.

"In the classroom, there are times when I feel like a teacher, when I look up from the students and see their teacher is also taking notes on my lesson. There are also times when I am the student, days when teachers suggest activities I had never thought or heard of."

The kids just eat it up.

Coles "is an inspiration to teachers and students," says Barbara Peardon, former curriculum consultant with the school division. "He is a diverse artist with expertise in several areas including painting, photography and sculpture. He is very knowledgeable about the arts education K-5 curriculum and is, therefore, able to provide support to teachers within curriculum parameters....Devon readily connects with students of all grade levels. They embrace his style of art."

One teacher commented that her Grade 4 students "began to see art as an authentic option – perhaps something to pursue as a career, even! They began to see themselves as artists – even those who previously thought they weren't good at art!"

While students have been benefiting greatly by Coles' involvement in their education, the residency has also been "extremely valuable to me as an artist," he says, "a truly gratifying, constructive experience. To have the time to work on my art practice, without the threat of looming bills and the distraction of a full-time job has been incredible." He's been able to expand his body of painted, drawn and photographic work, operate a small photography business, and apply for numerous grants and shows. "I feel I now have more of the tools I need to succeed as an artist on my own."

Another example of the Artist in Residence program (which has been in operation in Saskatchewan communities for years) saw theatre artist James O'Shea go to Meacham and surrounding area to work with Dancing Sky Theatre. The idea was to get out of the theatre and into the community.

O'Shea says his writing process involves him listening "to the people in the places I find myself – in the restaurant at the junction, talking to the gas station attendant in Humboldt, watching the people come and go at the post office, absorbing the surprisingly complicated events in the town of Meacham, its young people, its old-timers. And I'm trying to digest all this and use it in my writing."

The result was a new play, *The Red Truck*, which premiered at Dancing Sky in April 2007 to enthusiastic audiences of people who got to see their own lives reflected on the stage. It certainly impressed Cam Fuller, the critic for the Saskatoon *Star-Phoenix*, who wrote, "You can't see this production without getting a you-were-there-when feeling. It's a play and a playwright on the brink of greatness."

Still more partnerships have been forged with cities and smaller constituencies within them through the federal government's Cultural Capitals project. Regina was named one of the Cultural Capitals of Canada in 2004 (and the city learned to tango in the arms of dancer-choreographer Robin Poitras); Saskatoon had its turn in 2006 and Moose Jaw is in the spotlight in 2007.

In Saskatoon, eight artists were involved in different projects that often partnered them with non-traditional hosts, sectors of the community that don't generally work with artists-in-residence, or artists, period.

Visual artist Jeff Nachtigall worked with patients at several Saskatoon Health Region facilities as part of a "Health and Wellness Residency." Laura Hale, in residence with the Meewasin Valley Authority, organized a snow sculpture festival over the winter and has been working with school children to develop designs for ceramic tiles to be incorporated into the River Landing development just south of downtown.

Artists Kevin Quinlan and Carol Wylie are also participating in resdiencies that bring art to the community. Quinlan is offering workshops in various media to residents of all ages and abilities at several Saskatoon Housing Authority complexes, while Wylie is engaging scientists and other staffers at the Canadian Light Source as she researches, plans and executes the painting of a triptych entitled *First Light* that includes physical imagery from the city's giant synchrotron.

Wylie's residency is unique, she says, "in that the express purpose of it was the investigation of the creative process, as it pertains to both art and science."

Wylie did her painting "out in the open," in full view of everyone, "so they've had the opportunity to watch a practicing artist develop a piece slowly over time, and observe the similarities to how they work."

The Saskatoon painter says the experience "has been phenomenal. The opportunity to focus on an art piece for this length of time is rare, I thoroughly enjoyed the research element, as the piece had to be reflective of more than just my thoughts, and the development of the piece has been exciting and fulfilling."

Best of all, she says, "I think this experience has helped to bridge some distance between the art world and the world of science. And, personally, it had offered me the chance to further develop as an artist."

In another residency, painter Cesar Alejandro Romero has been holding art classes aimed at new Canadians in an "Immigrants and Refugees Partnership." One of his students, Yessica Lopez Hernandez, a Guatemalan who's been in Canada for 15 years, paid the class the highest compliment when she said, "This is the first time since I have come to Canada that I have truly felt that this is a true attempt to reach out to me as an immigrant; everyone is welcomed and accepted as they are."

Refugees, elderly people, school kids, disabled people... does art have special meaning for them? Hernandez thinks so. "Art is an amazing way to work through these types of emotions, and it is about time that a program like this was implemented in Saskatoon," she says. "We all come from different places and have had different experiences, but art is the one thing we all have in common; it is an excellent form of communication."

Donna Caruso is still high from her ArtsSmarts experience in Glenavon. For her, the Arts Board's partnering approach makes great sense.

"I'm proud of the Saskatchewan Arts Board because it continues to grow, continues to try new ways to make the arts present in all communities, to make the arts relevant to our lives."

To the Beat of Different Drummers

The artists in the school idea took a slightly different tack in the North, where two Athabasca community schools, assisted by an Arts Board project grant, put on traditional Dene drumming workshops conducted by older people in the community skilled in drumming. The kids learned how to make drums, their history, the importance of drumming in the Dene culture and, of course, how to play.

The workshops were held at Father Porte Memorial Dene School in Black Lake in December, with John Toutsaint and J.B. Bigeye as instructors, and Father Megret High School in Hatchet Lake in January with instructor Angus Tsannie. Both communities are in the province's far north, close to the N.W.T. border.

Before they knew it, the students were up to their elbows in birch slops and caribou hide and the schools were echoing with the rhythmic thrum of drumming. Both workshops were a hit with students, teachers and the community.

Ovations

Robin Brass Wins National Award

Interdisciplinary artist Robin Brass was one of seven recipients of the 2006 Canada Council for the Arts' Victor Martyn Lynch-Staunton Awards. The annual awards, worth $15,000 each, recognize outstanding mid-career artists in the seven disciplines funded by the Canada Council.

Saskatchewan Writer's Guild Participates in Northern Reading Program

The 15th Annual Northern Reading Program arranged by the Pahkisimon Nuye-ah Library System is offered to all schools and communities in Northern Saskatchewan. The six-week program was well-received by all communities who are interested in promoting literacy and reading enjoyment. As part of the program, the Saskatchewan Writer's Guild sponsored an author reading tour of ten schools with children's author Anita Daher. The participating schools were Gordon Denny, PreCam, Churchill, Bell's Point, Uranium City, Fond De Lac, Stony Rapids, Black Lake, and two schools in Wollaston Lake.

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Photo credit: Don Hall

Acces

"There are many similarities between the Australian wide open spaces and the Saskatchewan Prairie, also between the city of Saskatoon and Waikerie. The Prairie and the desert both speak of ancient geological time. *Birds evolving* is about all of these things: the winding river, the evolutionary relationship between fish and birds, the shared weightlessness of swimming and flying, and the feeling of connection to an ancient landscape. In my heart I know I was once a bird or a fish and in my dreams I can fly." -Miranda Jones

Miranda Jones

Miranda Jones was born in Waikerie, a beautiful town on the River Murray in South Australia. She left home at 17 to live for 12 months in Portugal, where she was exposed to a rich European history of art and culture. This led her to complete a degree in art and art history in Adelaide and Melbourne and, after moving to Saskatchewan in 1985, to complete a master of fine arts degree at the University of Saskatchewan. She has worked in many different media including, most recently, metal fabrication and blacksmithing. She has held a number of solo exhibitions at Susan Whitney Gallery in Regina (now Nouveau Gallery), also at the Mendel, Saskatoon Public Library Gallery and Darrell Bell Gallery in Saskatoon. Her work is represented in a number of public and private collections in Canada and Australia including: City of Regina; Earnst and Young; Canadian Department of Foreign Affairs; Saskatchewan Arts Board; SaskPower; QE II Hospital, City of Grande Prairie, Alberta; Saskatchewan Property Management and Parks Canada.

Photo credit: Colin Wallace, INTEGRITY IMAGES

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Previous page:
Miranda Jones
Birds evolving, 2007
Mixed media/metal screen

Clearing a Path to Traditional Art

"Great display and wonderful talent."

"Thank you very much bringing in this exhibit. The craftsmanship is superb."

"This in one of the most interesting exhibitions we have had. It sparked all kinds of conversations, especially among people who had grown up in the North."

These are just some of the comments sparked by the show *Clearing a Path: An Exhibition of Traditional and Indigenous Art* which has been touring across Saskatchewan.

The show is made up of items by artists who have received grants from the Arts Board's Indigenous Grant program. This program was established in 2004 to increase Indigenous artists' participation and access to public funding as well as public access to the resulting art. A major objective is to raise the profile of Indigenous artists working in traditional media, such as beading, birchbark biting, quilling, storytelling, and drumming. And so, a touring exhibition in partnership with the Organization of Saskatchewan Arts Councils (OSAC) was developed.

Curators Sherry Farrell-Racette and Carmen Robertson chose more than two dozen pieces – not "traditional art" in the sense of paintings in the tradition of da Vinci and Rembrandt, but "traditional" in the sense of traditional Aboriginal artists and craftspeople plying their art over centuries and even millennia.

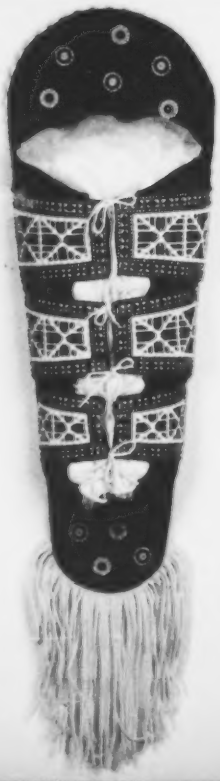
Dubbed *Clearing a Path*, the exhibition includes items like bone and antler tools, a rhinestone cradleboard, antler button carvings, a beaded dance cape, a moose-hide jacket with flowers, a beaded moss bag, and a jingle dress dancer's beaded vest and neckpiece, all by Saskatchewan Indigenous artists.

The title of the exhibition stems from a term used by northeastern Canadian Aboriginal people in the 17th and 18th centuries who talked about "clearing a path" through the woods for trade and travel between Europeans and Indigenous groups. The show's purpose is to "clear a path" for traditional artists by encouraging new ways of seeing a rich but often misunderstood body of art.

It had its premiere at the First Nations University of Canada Gallery in Regina in the fall of 2005. Since then, it's been at the Wanuskewin Heritage Park Gallery, and on a two-year tour managed by OSAC that's brought it to 15 Saskatchewan communities: Assiniboia, the Battlefords, Canora, Estevan, Fort Qu'Appelle, Hudson Bay, Humboldt, Kindersley, La Ronge, Outlook, Prince Albert, Regina Beach, St. Walburg, Tisdale and Watrous.

For Indigenous artists, ideas of religion, philosophy and daily physical life are connected and form one world view. As the curators for *Clearing a Path* note, in traditional Indigenous art, it makes perfect sense that a moss bag designed to protect and swaddle a baby can be used as a canvas for artistic expression and also serve a spiritual purpose.

Traditional Indigenous artists create work that is difficult to categorize (assuming that it's important to categorize art at all) because it is fashioned in the present, has links to the past, and is both spiritual and practical.



Marcia Chickeness
Residential School Baby
on loan to Saskatchewan Arts Board

Photo credit: Don Hall

Ovations

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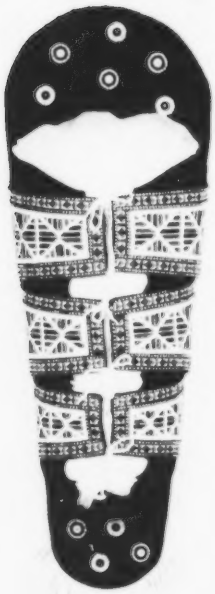

Marcia Chickeness
Residential School Baby
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Photo credit: Don Hall

Ovations

Allen Sapp Gallery Wins Tourism Award of Excellence

The Allen Sapp Gallery in North Battleford received the Creative Excellence Award at the 2006 Tourism Saskatchewan Tourism Awards of Excellence. In 2006, the gallery's national touring exhibition "Through the Eyes of the Cree and Beyond" continued to impress and inspire Canadians by providing insight into the history, culture and beliefs of the Northern Plains Cree and a better understanding of artist Allen Sapp.

The exhibition opened to capacity crowds in the six venues to which it toured, reaching an estimated 250,000 people in Saskatchewan and across Canada. A multi-media Teachers Resource Guide, recommended by Saskatchewan Learning, was created in DVD and CD format, and distributed to every school in the province.

Many Indigenous artists have often been overlooked or denigrated and have had to struggle for mainstream legitimacy. Working with material such as leather, beads and quills, and producing items of clothing or other useful purposes, their work has often been labeled as craft or handicraft. As the curators note, these perceptions have restricted the paths open to traditional artists and limited the public's ability to appreciate the artistic excellence of their work.

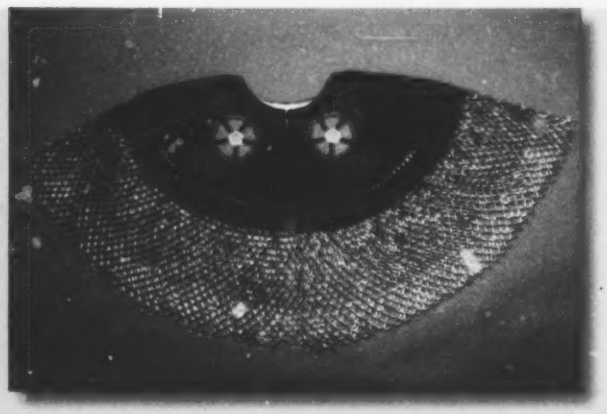
Clearing a Path attempts to change these perceptions.

Giving the public access to Saskatchewan art has always been part of the Arts Board's mandate. It's a two-way street, with the public getting to enjoy art, and artists getting to enjoy an audience.

As the organization's 2007-08 Business Development Plan notes, "rural revitalization" is greatly assisted by nurturing the province's rich culture. An art show at the local library isn't going to make or break a small prairie village struggling to survive, but anything that enhances quality of life allows communities to flourish.

"People across Canada and in the rest of the world have a window on Saskatchewan through the work of our artists and cultural workers," the business plan says. "Regardless of where we live, our culture or our age, the arts inspire us and make the places we call home unique. The value of arts is felt in our galleries, community festivals, theatres, the work of our professional artists, and also in the songs that we sing, and the stories that tell us where we've been and where we are going."

Art does make a difference.



Emily Machinine
Rosary with Seeds
on loan to Saskatchewan Arts Board

Hilary Harper
Beaded Dance Cape
on loan to Saskatchewan Arts Board

Invite an Artist Over for Coffee

You can tune in to the Saskatchewan Arts Board's Permanent Collection, too.

Items from the collection aren't available for home use, but you can brighten up your workplace through the Arts Board's Art Rental Program.

Have Joe Fafard, Ruth Pawson, Allen Sapp, or any of the hundreds of other Saskatchewan artists whose works are in the Permanent Collection drop in to your office for coffee – well, okay, not in person, but having their artwork on the wall will make it almost seem like they've been there. There's a wide array of work to choose from, with paintings, drawings, textiles, prints, photographs and sculptures available.

Despite that rich resource, the Art Rental Program is one of Saskatchewan's "best kept secrets."

There are currently about 40 clients for the service, renting more than 400 works. Clients include government departments, agencies, Crown corporations, boards, non-profits, commissions and private businesses. The Arts Board also has approximately 100 works on loan to various institutions – Premier Lorne Calvert and

Lieutenant Governor Gordon Barnhart both have some in their offices – and art galleries around the province.

The Arts Board's outreach co-ordinator assesses the needs of each office space, recommends display locations and appropriate art works, and arranges the art display for you. Clients often remark about the difference art makes to their office environment.

No less a judge of fine art than Justice Marjorie Gerwing of the Saskatchewan Court of Appeal is a fan of the service. "The selection of paintings we have from the Arts Board's collection has dramatically changed our work environment," she says. "Both colleagues and staff have not only expressed their approval but are actually stopping to discuss the works. I was pleased with Arts Board staff assistance in choosing and particularly in hanging them."

Says lawyer Darcia G. Schirr, "The artwork we have received has enriched our physical space greatly and, speaking personally, I love to come to my office everyday and see my David Thauberger."

Art rental is just one of the ways the Saskatchewan Arts Board is working to make the Permanent Collection accessible to the people of Saskatchewan.

Sharing the Wealth of Saskatchewan Art

Saskatchewan is next year country….it's wide open skies…it's what the rest of the country needs a little more of….

Advertising slogans aside, Saskatchewan is almost anything the people who live here imagine it to be. And who better to define the place we call home than the province's artists, who imagine for a living.

The Saskatchewan Arts Board's Permanent Collection, the largest body of work by Saskatchewan artists in the world, presents a vision of the province as seen through the eyes of hundreds of artists, innovative and traditional, emerging and established.

It also preserves part of our artistic history, and gives people the opportunity to appreciate Saskatchewan artwork in their communities and daily lives.

The Arts Board makes the Permanent Collection accessible by bringing it to the people of the province, in their workplaces, schools and communities. Works from the collection are loaned to galleries and other venues around the province (and the country) for exhibitions, film production, broadcast and publication opportunities. The Arts Board's *Saskatchewan… Our Place* poster kits were created to help teachers raise awareness about Saskatchewan art and artists in our schools. The Arts Board's Art Rental Program brings highly regarded artwork right into the office.

The exhibitions and loans featuring the Permanent Collection over the past year include:

On the Table: 100 Years of Functional Ceramics, Gardiner Museum, Toronto, February 15-April 22, 2007

Working with Art, YWCA Women of Distinction Awards, Regina, April 9, 2006

Hand Made: Work from the Permanent Collection of the Saskatchewan Arts Board, Agribition, Regina, November 20-25, 2006

Clearing a Path: An Exhibition of Traditional Indigenous Art, Organization of Saskatchewan Arts Councils Tour, April 2006 to April 2008

Allen Sapp Gallery, North Battleford, June 1-November 30, 2006

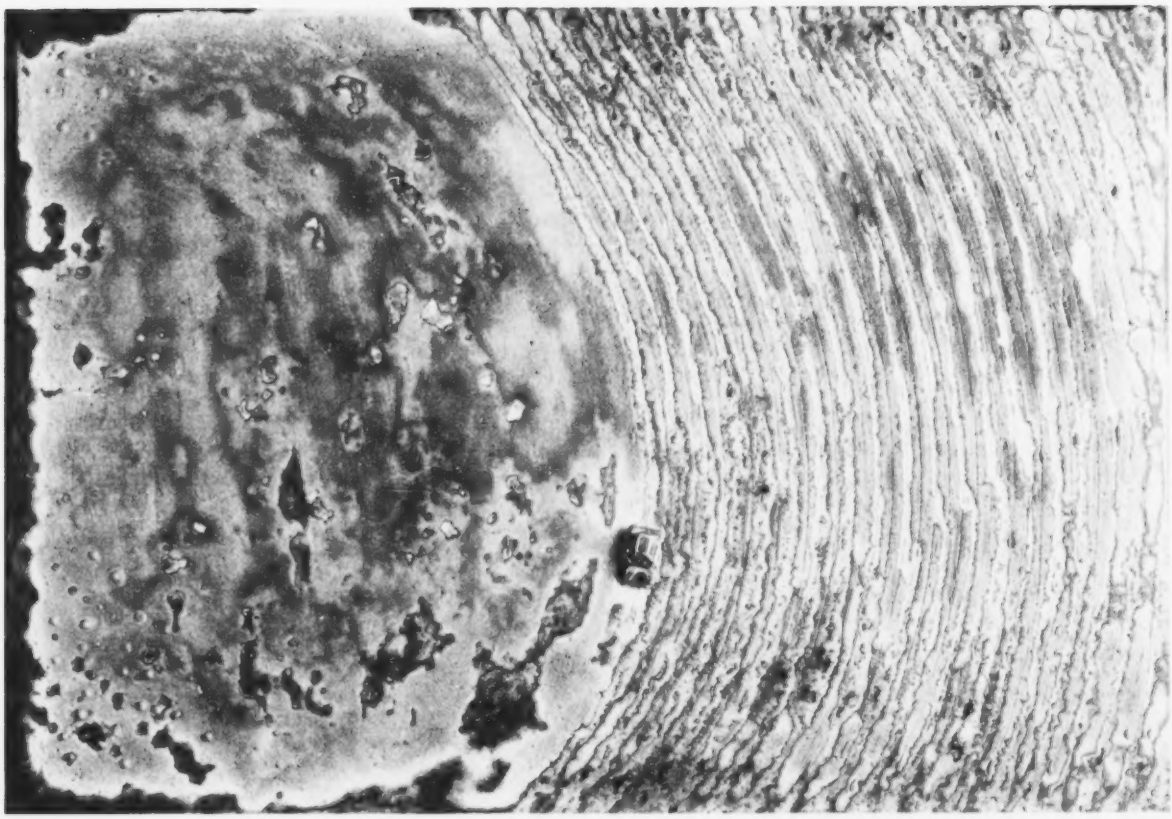
Premier's Reception, Saskatchewan Legislative Building, November 22, 2006

Flesh Wounds, Art Gallery of Regina, August 1-October 31, 2006

Sylvan Tapestry, Moose Jaw Museum and Art Gallery, August-March 2007

2007 Lieutenant Governor's Arts Awards, Saskatoon, March 28, 2007

Saskatoon Symphony Orchestra, public lobby, long-term loan



A

Photo credit: Don Hall

Permanent Collection: New Acquisitions

PURCHASES

Wally Dion
Star Blanket, 2006
Printed circuit boards, brass wire, acrylic paint and copper tubing

F **David Dreher**
Baby Jesus and the Pot of Gold Chocolates, 2006
Oil on canvas

B **David Dreher**
Kali and the Swedish Berries, 2006
Oil on canvas

Scott Duffee
Red Ceinture Fleché, 2005
Handspun and dyed wool

Rob Froese
Wabisabi Exhibition Plate with Box, 2003
Clay, glaze, slip

June Jacobs
Of the Land, 2006
Natural Merino fleece, llama fleece, rayon and cotton thread, hand felting, free form machine embroidery

A **Puck Janes**
Ripe Field, 2005
Earthenware, terra sigillata, slip and glaze

D **Puck Janes**
Aerial Landscape in Winter, 2005
Earthenware and glazes

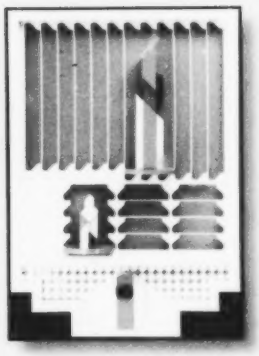
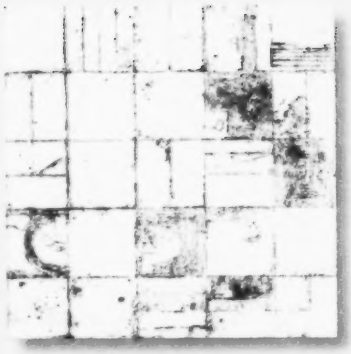
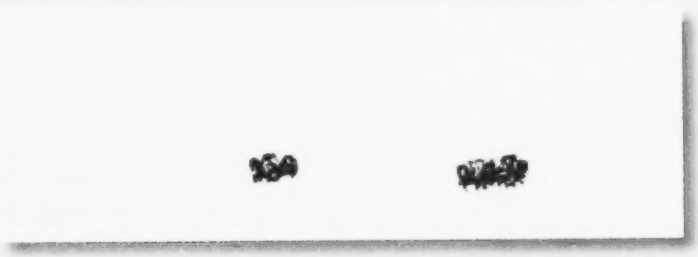
Neal McLeod
sikwan/spring, 2006
Acrylic and oil on masonite

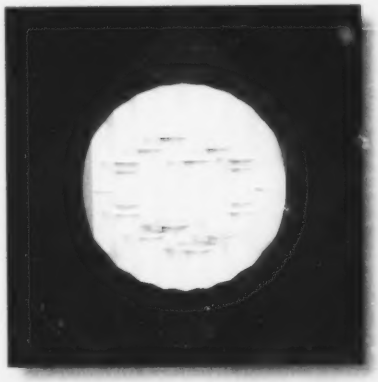
Neal McLeod
pinatisiwin/life, 2005
Acrylic and oil on masonite

Cathryn Miller
Universe, 2006
Davey board, Kingin Japanese paper, cutting and folding

Graeme Patterson
The Shop, 2006
Wood, metal, foam-core, foam, acrylic paint and ink, electronics, two LCD screens, two DVD players; VD, min-DV, NTSC 4:3

Rebecca Perehudoff
Dark Trees, 2006
Acrylic on canvas



Lionel Peyachew
Handgame, 2007
Acrylic on canvas

G **Lionel Peyachew**
Spirit-It, 1999
Wood, metal, sinew

Prairie Design Group
Launch Time [maquette], 2007
Styrofoam, adhesive, burlap, plaster, wood, metal, paint

Jamie Russell
Grebe Courtship Bowl, 2006
Manitoba maple burl, power and hand carving

I **Adrian Stimson**
Bison Heart II, 2007
Titanium oil paint and graphite powder on canvas

Adrian Stimson
Bison Heart IX, 2007
Titanium oil paint and graphite powder on MDF

Adrian Stimson
Bison Heart XI, 2007
Titanium oil paint and graphite powder on MDF

Adrian Stimson
Bison Heart X1V, 2007
Titanium oil paint and graphite powder on MDF

Adrian Stimson
Bison Heart XIX, 2007
Titanium oil paint and graphite powder on MDF

E **Adrian Stimson**
Bison Heart XXI, 2007
Titanium white oil paint and graphite powder on MDF

Adrian Stimson
Bison Heart Drawing 15, 2007
Pencil and acrylic on paper

Adrian Stimson
Bison Heart Drawing 38, 2007
Pencil and acrylic on paper

Adrian Stimson
Bison Heart Drawing 39, 2007
Pencil and acrylic on paper

Zane Wilcox
Key 3, 2006
Reduction fired stoneware

DONATIONS

C **Ron Kostyniuk**
Wakaw Landscape, 2000
Spray enamel on composite board and aluminum

H **Ron Kostyniuk**
Relief Structure, [from Oblique Series], 1974
Spray enamel on composite board and plexiglass

Graeme Patterson
Woodrow, 2006
Hard copy of website with associated documentation

Report on Ends Statements

The Saskatchewan Arts Board has four "ends statements" that inform all of what we do. In last year's annual report, we outlined a number of specific initiatives in each of these areas that we believe will make a key contribution to the advancement of our mission and, ultimately, the impact of the arts in Saskatchewan. This is not a comprehensive report on the agency's activities, but rather snapshots of some of the actions taken in strategic areas.

End #1: Saskatchewan people engage in the arts in all their diversity

ACTION	RATIONALE	PROGRESS TO DATE	NEXT STEPS
Develop a comprehensive strategy for the arts in rural Saskatchewan	There are significant opportunities for artists and audiences in rural Saskatchewan.	The basis for the strategy was finalized early in the year and is posted on the Arts Board's website.	Development of partnership-based projects in rural communities. Increased funding to and related activity in the arts, including increased opportunities for artists and audiences in rural areas.
Conduct a review of the Project Grant program	The program has not been reviewed for at least 10 years.	Last phase of the review including an analysis of recent funding levels, applications and granting decisions.	The revised program in place for the March 15, 2008 deadline and results commensurate with new project targets based on logic model outcomes.
Develop a provincial strategy for arts and learning	The engagement of artists, youth and teachers in public schools is a major vehicle for advancing the arts in Saskatchewan.	Staff involvement in a number of initiatives at the national level to get first-hand knowledge of practices in arts education and networking across the country.	Development by August 31, 2008 of an outcomes-based provincial strategy rooted in partnerships, which will meet the needs of all stakeholders (including a provincial network for arts and learning).

End #2: The people of Saskatchewan support their artists

ACTION	RATIONALE	PROGRESS TO DATE	NEXT STEPS
Respond to the recommendations of the Status of the Artist Report	The report outlines a number of opportunities to enhance the careers of artists and access by Saskatchewan people to the arts.	The creation of a Business Development Plan for 2007-2008, oriented to the Arts Board's Strategic Plan and reflective of the Status of the Artist Report.	2007-2008 operating budget based on the resources available to implement Business Plan priorities and continuing emphasis on developing additional resources.
Provide a comprehensive picture of the funding needs of the arts sector	There has not yet been a complete picture of the needs of the sector, which is policy-based, addresses the need and improves policy development.	With its Business Development Plan, the Arts Board has provided a short-term picture and, through its arts policy partnership with SIPP, continues to build the broader policy framework against which need can be assessed and estimated.	Continue policy and performance measures work and provide a description of the cultural ecosystem in Saskatchewan that will illustrate the province's cultural dynamic.
Promote the work of Saskatchewan artists through a range of partnership programs	The effectiveness and long-term impacts of the agency's arts promotion are enhanced substantially through partnerships.	Various partnership projects and activities including: the provincial tour of Clearing a Path with OSAC; ArtsSmarts programs in national, provincial and local partnerships; Poet Laureate.	Continue and extend current projects and establish partnership with Moose Jaw Cultural Capitals project.

End #2: Saskatchewan people champion the arts as vital to a healthy society

ACTION	RATIONALE	PROGRESS TO DATE	NEXT STEPS
Collaborate with the Saskatchewan Institute of Public Policy (SIPP) in the development of arts policy	The development of arts policy provides a common ground for discussion about the allocation of resources, the setting of priorities and the role of the arts in Saskatchewan.	With the input and agreement of major stakeholders, the creation of a partnership with SIPP has resulted in several public activities focused on the role of the arts in society and an agreement to develop a major background paper on arts policy.	Collaborate with SIPP on the production of the background paper and the formulation of an arts policy based on the paper, additional research, and input from a wide range of stakeholders.
Partner with the City of Saskatoon in a number of its Cultural Capitals projects	The Cultural Capitals project provides a unique opportunity to advance the Arts Board's ends in a high-profile, collaborative, cost-effective manner.	The Arts Board has met all agreed-upon objectives and timelines and engaged fully in all four of the partnership projects: Creative Connections; Public Art; Artists in Community; and Celebrating our Artists.	Three projects continue on in 2007. As part of the Cultural Capitals project evaluation and follow-up, we will explore the potential for ongoing partnerships in Saskatoon that will advance the Arts Board's ends.
Develop plans and partnerships for the Arts Board's 60th Anniversary	The 60th Anniversary will highlight the importance of the arts to Saskatchewan people and the province's unique and pioneering history of public support for the arts.	Discussions of possible activities, depending on the availability of funds, and discussions with SIPP about a major forum featuring the tabling of the arts policy documents in the Fall of 2008.	Finalize plan for 2008-2009 anniversary activities including impacts.

End #4: The Arts Board is a strong, flexible leadership organization

ACTION	RATIONALE	PROGRESS TO DATE	NEXT STEPS
Continue to develop the Arts Board as a one-stop shopping agency for provincial arts funding, policy and support	The Arts Board has gradually evolved over the last decade to the integrated provincial arts agency envisioned in the Arts Board Act, 1998.	Including participation in SaskCulture's Funding Review, the Arts Board has been working collaboratively to improve the effectiveness of arts funding and service delivery.	Continue working towards a more comprehensive partnership agreement with SaskCulture by March 31, 2008.
Establish indicators and targets for performance measures and determine initial benchmarks	The capacity of the Arts Board will be enhanced by the development of indicators and measures rooted in the nature of the arts and appropriate to the impact of the arts in society and reflective of existing resources.	Ongoing discussions at board and staff levels; participation in several forums and workshops, including the Canadian Public Arts Funders (CPAF).	Review ends statements; apply logic model approach to Project Grant Program and one other program in 2007; establish short, medium and long-term outcomes.
Convene Youth Arts Advisory Panel to investigate opportunities for young people in the arts in Saskatchewan	Recent social, economic and cultural developments, including the application of new technology, have major consequences for the future of young artists in Saskatchewan.	The Arts Board has established an advisory panel of young artists representing a range of disciplines and artistic practices. The Arts Board is also collaborating with the Canada Council for the Arts in joint consultations with young artists and audiences.	Starting June 13, 2007, a series of panel meetings will be held, which will generate a report containing recommendations and priorities.

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Grants

INDIVIDUAL ASSISTANCE

Creative A

Birdsell, Sandra	Regina	Literary	$11,542
Currie, Neil	Saskatoon	Performing	$10,500
Fox, Charles	Regina	Media	$16,000
Guedo, Jim	Saskatoon	Performing	$10,000
McLellan, Stephen with - Minevich, Eduard - Semple, Jack	Regina	Performing	$20,000
McNeill, Dean	Saskatoon	Performing	$20,000
Smith, Steven Ross	Saskatoon	Literary	$14,450
Wihak, Mark	Regina	Media	$12,339

Creative B

Brass, Robin	La Ronge	Visual	$12,000
Britski, Jason	Regina	Media	$7,500
Carey, Travis	Canwood	Visual	$12,000
Evans, Dennis	Regina	Visual	$4,645
Froese, Robert	Moose Jaw	Visual	$12,000
Garneau, David	Regina	Visual	$8,300
Kennedy, Marsha	Regina	Visual	$11,800
Kush, Dean	Regina	Performing	$3,214
Latendresse, Jacqueline	Saskatoon	Performing	$5,065
Lohans, Alison	Regina	Literary	$11,542
McKay, Bruce	Saskatoon	Performing	$8,000
McKenzie, Darren	Regina	Visual	$11,400
Morgan, Kim	Regina	Visual	$12,000
Peyachew, Lionel	Buena Vista	Visual	$4,000
Robertson, Susan	Outlook	Visual	$8,000
Shaw, Christine	Regina	Visual	$10,330
Webber, Jennifer Wynne	Saskatoon	Literary	$11,000
Ziemann, Sylvia	Regina	Visual	$2,940

Creative C

Dahms, Tanya Elizabeth Susan	Regina	Multidisciplinary	$4,000
Ehman, Amy Jo	Saskatoon	Literary	$4,000
Exner, Twyla	Regina	Visual	$4,000
Ferguson, Clark	Saskatoon	Visual	$4,000
Jensen, Aaron	Prince Albert	Performing	$4,000
McDonald, Anne	Regina	Literary	$4,000
McNair, Adam	Canora	Performing	$4,000
Millar, Ruth Wright	Saskatoon	Literary	$1,650
Patterson, Graeme	Woodrow	Visual	$4,000
Taylor, Nigel	Regina	Multidisciplinary	$4,000
Tegenkamp, Diana	Saskatoon	Literary	$4,000

Professional Development B

Bouffard, Sophie	Regina	Performing	$3,000
Close, Patrick	Regina	Visual	$2,930
Ghiglione, Brent	Regina	Performing	$7,500
L'Hirondelle, Leanne	Allan	Visual	$7,500
McRorie, Jennifer	Regina Beach	Visual	$7,500
Moore, Elise	Regina	Literary	$7,500
Robinson, Christa	Saskatoon	Performing	$2,612

Professional Development C

Dahlem, Madeleine	Saskatoon	Literary	$2,612
Flaherty, Michael	Regina	Visual	$3,000
Gates, Carrie	Saskatoon	Media	$4,000
Gauthier, Jean-Sebastien	Saskatoon	Visual	$2,000
Gruber, Adrian	Saskatoon	Literary	$3,000
Montalbetti, Ileana	Saskatoon	Performing	$1,998
Olszewski, Nicole	Regina	Performing	$2,935
Sanchuk, Kelly	Regina	Performing	$1,976
Tysdal, Daniel Scott	Moose Jaw	Literary	$3,000
Yung, Shelene	Regina	Performing	$4,000

Research A

Perron, Alain	Regina	Performing	$3,000

Research B

Wawzonek, Donna	Saskatoon	Visual	$3,500

Travel A

Yu, Thomas	Saskatoon	Performing	$1,300

Travel B

Brass, Reona	Regina	Visual	$1,500

Travel C

Henderson, Patrick Lee	Regina	Media	$1,361
Morin, Chris	Saskatoon	Literary	$568
Nye, Jeffrey	Lumsden	Visual	$1,255

Prince Edward Drama Scholarship

Caldwell, Chase	Saskatoon	$150
Murray, Rebecca	Frenchman Butte	$475

INDEPENDENT ARTISTS PROGRAM (as of October 1, 2006) (FORMERLY INDIVIDUAL ASSISTANCE)

Creative - Emerging Artists

Allen, Christopher D.	Saskatoon	Visual	$6,000
Atkins, Amalie	Saskatoon	Media	$4,164
Bjornerud, Kristin	Saskatoon	Visual	$6,000
Bundon, Johanna	Regina	Performing	$6,000
Bustin, Pam	Saskatoon	Literary	$6,000
Dreher, David	Regina	Visual	$6,000
Middleton, Clare with - Francis, Jaron - Harrison, Catherine - Koupantsis, Nick - Schoonbouert, Tara	Saskatoon	Performing	$2,402
Geiss, David	Regina	Media	$5,000
Hamon, Tracy	Regina	Literary	$6,000
Hectik Theatre, Inc.	Regina	Performing	$5,200
Higgins, Jolene	Nokomis	Performing	$6,000
Horvey, Amy	Cabri	Performing	$6,000
Lowry, Nancy	Saskatoon	Visual	$6,000
Martel, Kamila	Big River	Performing	$6,000
Mehlmann, Gloria	Regina	Literary	$1,500
Meier, Robert	Regina	Media	$4,164

Naytowhow, Violet	Prince Albert	Performing	$6,000
Petit, Marcel	Saskatoon	Media	$6,000
Popoff, Alexandra G.	Saskatoon	Literary	$6,000
Sexually Attracted to Fire	Saskatoon	Performing	$6,000
Suderman, Steven	Regina	Media	$6,000
Thiry, Jason Ross	Regina	Visual	$4,630
Wilcox, Zane	Saskatoon	Visual	$6,000

Creative - Established Artists

Bakker, Sharon	Saskatoon	Performing	$11,000
Brandon, Skye	Saskatoon	Performing	$17,000
- Benz, Robert			
- Brooks, William			
- Christie, Angela			
- Friday, Kristi			
- Guedo, Jim			
- Haig-Bartley, Pam			
- Hoy, Sean			
- MacInnis, Christine			
- McKay, Bruce			
- Roy, Rob			
- Shebelski, Jamie Lee			
Campbell Gardiner, Christopher	Pense	Visual	$17,000
Chamakese, Ronald Jason	Leoville	Performing	$10,000
de Moissac, Renee	St. Benedict	Performing	$4,200
Diederichsen, Alexandra	Saskatoon	Performing	$5,500
Dorgan, Duane	Saskatoon	Performing	$17,000
Cullimore, Jason/Dyck, Jonathan	Regina	Performing	$17,000
Fay, Holly	Regina	Visual	$10,000
Huston, John/Haig-Bartley, Pam	Saskatoon	Performing	$5,000
Harding-Russell, Gillian	Regina	Literary	$11,900
Jansen, Shuyler	Saskatoon	Performing	$17,000
Knowles, Rachelle Viader	Regina	Media	$6,000
Lawrence, Katherine	Saskatoon	Literary	$11,408
Margoshes, Dave	Regina	Literary	$2,800
Meisner, Natalie	Regina	Performing	$3,755
Moffat, Ellen	Saskatoon	Media	$10,000
Mourre, Helen	Sovereign	Literary	$12,000
Noesthedeh, John	Pilot Butte	Visual	$10,000
Norlen, Alison	Saskatoon	Visual	$10,000
Popoff, Alicia	Saskatoon	Visual	$17,000
Sapergia, Barbara	Saskatoon	Literary	$17,000
Stepan, Ursulina	Regina	Visual	$6,002
Wesseler, Marlis	Regina	Literary	$5,100

Professional Development - Emerging

Richardson, Daryl	Saskatoon	Visual	$4,000

Professional Development - Established

Angell, Michael	Saskatoon	Performing	$7,000
Farrero, Charley/Jacobs, June	Meacham	Visual	$3,400

Travel - Emerging

Dunn, Shaunna	Regina	Visual	$1,000

Travel - Established

Currie, Neil	Saskatoon	Performing	$574
Latta, Maureen	Saskatoon	Media	$600

Imminent Travel

La raquette a claquettes	Regina	Performing	$1,500

PROJECT ASSISTANCE

Arnusch, Joelle	Regina	Performing	$5,000
Athabasca Regional Recreation Association	La Ronge	Performing	$5,000
Boreal Mixed Media Arts Jam Committee	St. Walburg	Multidisciplinary	$1,240
Brick Books	London, ON	Literary	$5,000
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Broadway Theatre Youth Series	Saskatoon	Performing	$5,000
BSide Productions	Regina	Performing	$5,000
Canadian Children's Book Centre	Toronto, ON	Literary	$3,000
Centre international d'art contemporain de Montreal	Montreal, QC	Visual	$5,000
City of Lloydminster - Barr Colony Heritage Cultural Centre	Lloydminster	Visual	$750
Cultural Festivals	Swift Current	Performing	$2,000
DAKREE	Saskatoon	Performing	$5,000
Dallett, Tim/Wawzonek, Donna	Saskatoon	Visual	$5,000
Farrero, Charley	Meacham	Visual	$4,800
Gustin/Trounce Heritage Committee, Inc.	Saskatoon	Performing	$4,000
Latendresse, Jackie	Saskatoon	Performing	$4,900
Knowhere Productions	Regina	Multidisciplinary	$5,000
On the Boards Staging Corporation	Saskatoon	Performing	$5,000
Prairie Debut	Onanole, MB	Performing	$3,000
Prairie Debut	Onanole, MB	Performing	$5,000
Prairie Wind & Silver Sage - Friends of Grasslands	Val Marie	Performing	$1,350
Prairielands Jazz Camp Inc.	Regina	Performing	$5,000
Regina International Open Theatre Society	Regina	Performing	$4,000
Rogalski, Alex	Regina	Media	$5,000
Saskatoon Chamber Singers	Saskatoon	Performing	$2,125
Saskatoon Community Youth Arts Programming Inc.	Saskatoon	Visual	$4,000
Saskatoon Glassworkers' Guild	Saskatoon	Visual	$1,975
The Red Shift Gallery Inc.	Saskatoon	Visual	$5,000
Theatre Ecstasis	Saskatoon	Performing	$5,000
TRLabs	Regina	Media	$5,000
Visible Arts Society (dba grunt gallery)	Vancouver, BC	Visual	$5,000
Walker, Norman	Regina	Multidisciplinary	$3,200
Wide Open Theatrical Escapades Inc.	Saskatoon	Performing	$5,000
Y'utthe Askiy's Oski Achimowin / Honi Gothe elel Daholni Inc.	La Ronge	Media	$5,000

NEW MEDIA INITIATIVE PILOT PROJECT

Flaherty, Michael	Regina	Media	$3,000
Neutral Ground	Regina	Media	$15,000
paved Art + New Media	Saskatoon	Media	$12,000

ARTSSMARTS SASKATCHEWAN

Barr Colony Heritage Cultural Centre	Lloydminster	Multidisciplinary	$7,500
Battlefords First Nations Joint Board - Sakewew High School	North Battleford	Performing	$6,500
Broadview School	Broadview	Performing	$7,500
Christ the Teacher RCSSD	Yorkton	Performing	$7,500
City Park Collegiate	Saskatoon	Performing	$7,480

Dundurn Elementary School	Dundurn	Literary / Visual	$7,031
Georges Vanier School	Saskatoon	Visual	$4,445
Glenavon School Plus Committee	Glenavon	Performing	$7,500
Gordon F. Kells High School	Carlyle	Visual	$6,231
Lumsden High School	Lumsden	Literary	$7,500
Maverick School	Swift Current	Performing/ Visual	$7,500
Mendel Art Gallery	Saskatoon	Literary / Performing	$5,900
Outlook High School	Outlook	Performing	$5,490
Pense School	Pense	Multidisciplinary	$7,300
Pope John Paul II School	Saskatoon	Visual	$925
Richardson, Karen	Beechy	Performing	$4,050
Saskatchewan Cultural Exchange Society	Regina	Performing	$7,500
Saskatchewan Writers Guild	Regina	Literary	$7,500
Westview Community School	Prince Albert	Performing	$1,560

ArtsSmarts Songwriting Grant

Chief Gabriel Cote Education Complex	Kamsack	Performing	$3,000
Dinsmore Composite School	Dinsmore	Performing	$960
Dr. John G. Egnatoff School	Saskatoon	Performing	$3,000
Ecole Connaught Community School	Regina	Performing	$2,060
Gordon-Dirks, Tammy E.	Saskatoon	Performing	$435
Mount Royal Collegiate	Saskatoon	Performing	$3,000
Prairie Learning Centre	Val Marie	Performing	$3,000

GLOBAL ANNUAL

Cultural Festivals	Swift Current	Multidisciplinary	$10,000
Curtain Razors	Regina	Performing	$7,500
Flicks: Saskatchewan International Children's Film Festival Inc.	Saskatoon	Media	$6,500
Jack Pine Press	Saskatoon	Literary	$10,000
John Arcand Fiddle Festival	Saskatoon	Performing	$6,500
Ness Creek Culture and Recreational Society	Saskatoon	Performing	$7,500
On the Boards Staging Corporation	Saskatoon	Performing	$8,500
Saskatoon Opera Association	Saskatoon	Performing	$6,000
Youth Ballet Company of Saskatchewan	Regina	Performing	$7,500

INDIGENOUS BRIDGING ARTS

Buffalo, Richard	Punnichy	Literary	$7,000
Dion, Wally	Saskatoon	Visual	$5,350
Fine Day, Kenneth	Regina	Literary	$6,000
Frazer, Barbara	Moose Jaw	Literary	$5,650
Gamble, Michael Kenneth	Saskatoon	Music	$6,300
Montana, Roxanne	Moose Jaw	Visual	$1,350
Moore, Tim	Shellbrook	Visual	$7,000
Ross, Charles L	La Ronge	Visual	$5,182
Standing, Cory	Saskatoon	Music	$7,000
Steppler, John	Regina	Visual	$7,000
Young, Mary Ann Linda	Saskatoon	Visual	$7,000

INDIGENOUS TRADITIONAL ARTS

Badger, Robert	Quinton	Fine Craft	$5,000
Bird, Keith R.	Regina	Storytelling	$5,000
Cheekinew, Lloyd	Kelvington	Fine Craft	$3,149
Coleclough, Kathleen	Riceton	Fine Craft	$2,000
Cyr, Vanea	Regina	Fine Craft	$3,000
Daigneault, Adam	Saskatoon	Fine Craft	$5,000
Eisenzimmer, Therese	Christopher Lake	Fine Craft	$4,000
Goulet, Frances	Creighton	Fine Craft	$5,000
Little, Marcy F.	Debden	Fine Craft	$4,000
Machinine, Emily	Saskatoon	Fine Craft	$3,500
Machiskinic, Mary Jane	Rose Valley	Fine Craft	$5,000
McArthur, Ruby	Kisbey	Fine Craft	$5,000
Montgrand, Caroline	Turnor Lake	Fine Craft	$3,500
Noon, Theodore	Regina	Traditional Music	$5,000
Ratt, Steven	Ile-a-La-Crosse	Fine Craft	$4,000
Stanley, Eunice	Regina	Fine Craft	$3,851
Wilson, Leslie	Prince Albert	Fine Craft	$4,000
Wilson, Thorina (Nina)	Prince Albert	Fine Craft	$5,000

ARTIST IN RESIDENCE

Artists in Communities

Al Ritchie Community Association	Regina	Visual	$32,500
Dancing Sky Theatre Inc.	Meacham	Theatre	$32,500
Living Skies Festival of Words	Moose Jaw	Literary	$35,000
Redvers Artist in Residence Committee	Redvers	Multidisciplinary	$21,800

Development Phase

King George Community Association Inc.	Saskatoon	$5,000
Muskoday First Nation	Muskoday	$5,000
Women of the Dawn Counselling	Regina	$5,000

Artists in the Community Initiative

In collaboration with the City of Saskatoon and with the financial support of the Government of Canada through the Cultural Capitals of Canada program, a program of the Department of Canadian Heritage.

Canadian Light Source Inc.	Saskatoon	Visual	$18,000
City of Saskatoon, Community Services Division	Saskatoon	Theatre	$27,000
Global Gathering Place, Inc.	Saskatoon	Visual	$27,000
La Troupe du Jour Inc.	Saskatoon	Media/ Multidisciplinary	$27,000
La Troupe du Jour Inc.	Saskatoon	Theatre	$17,000
Meewasin Valley Authority	Saskatoon	Multidisciplinary	$27,000
Saskatoon Cultural Crescent	Saskatoon	Theatre	$18,000
Saskatoon Health Region	Saskatoon	Visual	$27,000
Saskatoon Health Region	Saskatoon	Visual	$17,000
Saskatoon Housing Authority	Saskatoon	Visual	$18,000

Artists in the Schools

Saskatchewan Communications Network	Regina	Visual	$30,000
Sun West School Division	Rosetown	Visual	$30,000

PROVINCIAL CULTURAL ORGANIZATIONS

CARFAC Saskatchewan	Provincial	Visual
Organization of Saskatchewan Arts Councils	Provincial	Multidisciplinary
Saskatchewan Band Association	Provincial	Music
Saskatchewan Craft Council	Provincial	Visual
Saskatchewan Drama Association	Provincial	Theatre
Saskatchewan Music Educators Association	Provincial	Music
Saskatchewan Music Festivals Association	Provincial	Music
Saskatchewan Orchestral Association	Provincial	Music
Saskatchewan Writers Guild	Provincial	Literary

GLOBAL GRANTS MULTI-YEAR ASSISTANCE

25th Street Theatre	Saskatoon	Performing	$20,000
AKA – Artist-Run Centre	Saskatoon	Visual	$42,838
Art Gallery of Prince Albert	Prince Albert	Visual	$54,000
Art Gallery of Regina	Regina	Visual	$31,000
Art Gallery of Swift Current	Swift Current	Visual	$30,000
Buffalo Berry Press	Saskatoon	Literary	$29,929
Chapel Gallery	North Battleford	Visual	$14,500
Common Weal Community Arts	Regina	Multidisciplinary	$120,000
Coteau Books	Regina	Literary	$120,000
Dancing Sky Theatre	Meacham	Performing	$68,000
Dunlop Art Gallery	Regina	Visual	$74,000
Estevan Art Gallery and Museum	Estevan	Visual	$24,000
Globe Theatre	Regina	Performing	$250,000
Godfrey Dean Gallery	Yorkton	Visual	$30,000
Hagios Press	Regina	Literary	$17,000
La Troupe du Jour	Saskatoon	Performing	$55,000
Living Skies Festival of Words	Moose Jaw	Literary	$22,500
MacKenzie Art Gallery	Regina	Visual	$145,000
Mendel Art Gallery	Saskatoon	Visual	$180,000
Moose Jaw Museum & Art Gallery	Moose Jaw	Visual	$63,000
Neutral Ground	Regina	Visual	$60,000
New Dance Horizons	Regina	Performing	$74,000
Northern Saskatchewan International Children's Festival	Saskatoon	Performing	$22,000
paved Art + New Media	Saskatoon	Media	$65,000
Persephone Theatre	Saskatoon	Performing	$188,000
Queer City Cinema	Regina	Media	$11,000
Regina Folk Festival	Regina	Performing	$19,510
Regina Symphony Orchestra	Regina	Performing	$165,000
Sage Hill Writing Experience	Saskatoon	Literary	$65,000
Sakewewak First Nations Artists' Collective	Regina	Visual	$28,000
Saskatchewan Book Awards	Regina	Literary	$5,273
Saskatchewan FilmPool Cooperative	Regina	Media	$32,000
Saskatchewan Native Theatre Company	Saskatoon	Performing	$50,000
Saskatchewan Playwrights Centre	Saskatoon	Literary	$58,000
Saskatoon Jazz Society	Saskatoon	Performing	$22,000
Saskatoon Symphony Orchestra	Saskatoon	Performing	$149,000
Shakespeare on the Saskatchewan Festival	Saskatoon	Performing	$43,000
Station Arts Centre	Rosthern	Performing	$16,000
Thistledown Press	Saskatoon	Literary	$97,000
Tribe	Saskatoon	Visual	$28,000

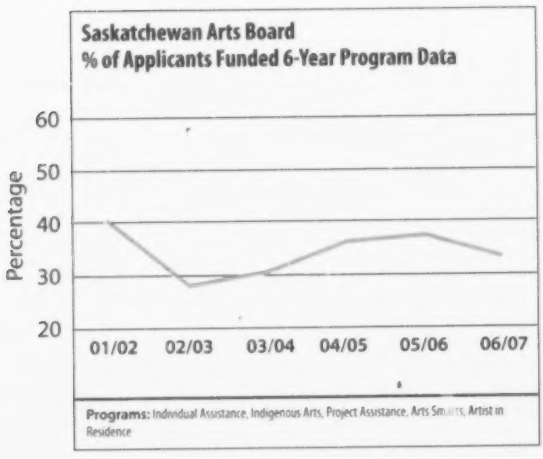
GALLERY GRANTS

Assistance to Art Museums

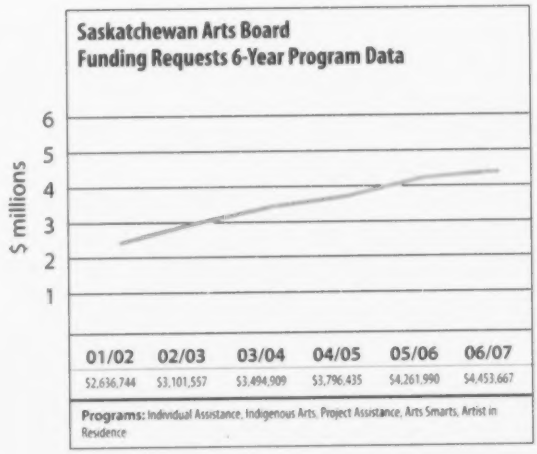
AKA Gallery	Saskatoon	$16,000
Art Gallery of Prince Albert	Prince Albert	$15,000
Art Gallery of Regina	Regina	$9,000
Art Gallery of Swift Current	Swift Current	$9,500
Chapel Gallery	North Battleford	$9,000
Dunlop Art Gallery	Regina	$21,000
Estevan Art Gallery and Museum	Estevan	$10,000
Godfrey Dean Gallery	Yorkton	$9,500
Moose Jaw Museum & Art Gallery	Moose Jaw	$22,000
Neutral Ground	Regina	$16,000
paved Art + New Media	Saskatoon	$11,000

Centres of Contemporary Culture

Sakewewak First Nations Artists' Collective	Regina	$23,500
Tribe	Saskatoon	$23,500



Year	# Applied	Total # Awarded	%
01/02	331	135	40.8%
02/03	440	128	29.1%
03/04	487	152	31.2%
04/05	535	199	37.2%
05/06	591	225	38.1%
06/07	613	209	34.1%



Year	$ Applied	Total $ Awarded	%
01/02	$2,636,744	$1,001,000	38.0%
02/03	$3,101,557	$898,399	29.0%
03/04	$3,494,909	$1,059,000	30.3%
04/05	$3,796,435	$1,219,500	32.1%
05/06	$4,261,990	$1,407,208	33.0%
06/07	$4,453,667	$1,361,951	30.6%

Jurors

In future years, the names of jurors will be disclosed on the Arts Board website (www.artsboard.sk.ca) within 30 days of the board's approval of grant recipients. The names will continue to be published in the annual report.

INDIVIDUAL ASSISTANCE / INDEPENDENT ARTISTS

Dance
Sarah Nolan Downs
Tyrone Tootoosis
Joelle Arnusch

Literary
Harriet Richards
Thomas Wharton
Robert Calder
Candace Savage
Bruce Rice
Gloria Sawai

Media
Thirza Cuthand
Jason Nielsen
Shawn Pinchbeck
Danny Bradbury
Donna Caruso
Steven Loft

Music
Julie Desjarlais
David McIntyre
Charles Taylor
Helen Barclay
Vesti Hanson
Lindsay Knight

New Media Initiative Pilot Project
Danny Bradbury
Sandra Vida

Theatre
Deborah Buck
Melissa Hande
Yvette Nolan
Tim Hildebrand
James O'Shea

Visual
Brian Gladwell
Robert Bos
Lori Blondeau
Cliff Eyland
Megan Broner
Larry Glawson
Catherine Perhudoff Fowler
Chris St. Amand

INDIGENOUS BRIDGING ARTS
Justin Knigh`
Carmen Robertson
Kenneth T. Williams

INDIGENOUS TRADITIONAL ARTS
Sherry Farrell-Racette
Mervin Dieter
Minnie Ryder

GLOBAL ANNUAL
Joanne James
Howard Jang
Simon Nakonechny
Adrian Stimson

PROJECT ASSISTANCE
Lynn Acoose
Sharon Bakker
Elaine Hanson
Simon Nakonechny
Joanne James
Howard Jang
Adrian Stimson

ARTIST IN RESIDENCE
Kathy Thiessen
David Garneau
Heather Cline

ARTSSMARTS
Joelle Arnusch
Gloria Mehlmann
Wendy Struck

PROVINCIAL CULTURAL ORGANIZATIONS
Ian Nelson
Gary Robins
Lisa Simmermon

GLOBAL MULTI-YEAR

Visual
Glenn Alteen
Lynn Beavis
Dianne Dickert
Donna McAlear

Performing
Stephen Heatley
Joanne James
David Scott
Andrew Wilhelm-Boyles

Literary
Joy Gugeler
Fred Stenson
Rachel van Fossen

LIEUTENANT GOVERNOR'S ARTS AWARDS
Louise Halfe
David Thauberger
Henry Woolf

PRINCE EDWARD DRAMA SCHOLARSHIP
Deborah Buck
Melissa Hande
Yvette Nolan

Management Responsibility for Financial Information

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relative parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in The Arts Board Act, 1997. Management discharges its responsibility for financial information under the stewardship of the Board and its Audit Committee. In accordance with Article 28 of The Arts Board Act, 1997 the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Audit Committee is available to meet with the designated auditors as required.

On behalf of management:

Jeremy Morgan
Executive Director

Peter Sametz
Director of Operations

Auditor's Report

To the Members of the Legislative Assembly of Saskatchewan,

I have audited the statement of financial position of the Saskatchewan Arts Board as at March 31, 2007 and the statement of operations and accumulated surplus, the statement of changes in net financial assets and the statement of cash flows for the year then ended. The Board's management is responsible for preparing these financial statements for Treasury Board's approval. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2007 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Regina, Saskatchewan
May 24, 2007

Fred Wendel, CMA, CA
Provincial Auditor

Statement 1

Statement of Financial Position

As at March 31

	2007	2006
Financial assets:		
Cash - operations	$ 814,577	$ 829,619
Cash - internally designated funds (Note 8)	-	143,174
Cash - externally designated funds (Note 8)	-	31,473
Accounts receivable	142,417	172,251
Loans receivable (Notes 4 and 9)	182,624	228,137
	1,139,618	1,404,654
Managed funds receivable (Note 8)	944,702	-
	2,084,320	1,404,654
Liabilities		
Accounts payable		
- Grants payable	712,480	568,576
- Accrued payable	52,109	52,220
- Other	201,557	170,181
Unearned revenue		
- Permanent collection fees	13,162	6,458
- Leasehold inducement	24,000	30,000
- Canada Games legacy (Note 8)	340,000	-
	1,343,308	827,435
Net financial assets (Statement 3)	741,012	577,219
Non-financial assets		
Prepaid expenses	26,845	36,919
Investment in tangible capital assets (Note 10)	251,168	278,685
	278,013	315,604
Accumulated surplus (Statement 2)	$ 1,019,025	$ 892,823
Collections (Note 11)		
Permanent collection	$ 1,931,063	$ 1,829,571
Musical instruments	$ 46,575	$ 46,575

(See accompanying notes to the financial statements)

Statement 2

Statement of Operations and Accumulated Surplus

For the Year Ended March 31

	2007	2006
Revenues:		
Allocation from General Revenue Fund	$ 5,284,000	$ 5,287,000
Contribution from SaskCulture Inc.	584,800	493,400
Program support	134,000	686,500
Permanent collection	60,731	55,708
Project support	360,950	584,249
Donations	40,434	1,850
Other earned income	181,721	145,683
	6,646,636	7,254,390
Expenses:		
Grants and transfers		
- Global multi-year	2,588,550	2,588,550
- Global annual	70,000	70,000
- Gallery	195,000	195,000
- Project assistance	170,340	150,000
- Arts5marts	132,367	110,000
- Artists-in-residence	206,800	203,933
- Independent artists	794,624	802,720
- Indigenous arts	139,832	150,000
- Other	170,345	177,781
- Grants returned	(11,541)	(11,944)
Permanent collection		
- Purchases and donations (Note 11)	101,492	60,816
Project expenses	397,089	536,140
Program delivery		
- Grants	614,494	749,718
- Permanent collection	164,761	189,069
Operations	554,208	552,058
Communications	232,073	200,906
	6,520,434	6,814,747
Net operating results	126,202	439,643
Accumulated surplus, beginning of the year	892,823	453,180
Accumulated surplus, end of the year (Statement 1)	$ 1,019,025	$ 892,823

(See accompanying notes to the financial statements)

Statement 3

Statement of Change in Net Financial Assets

For the Year Ended March 31

	2007	2006
Net financial assets, beginning of year	$ 577,219	$ 112,691
Net operating results for the year	126,202	439,643
- Changes in prepaid assets	10,074	(1,862)
- Acquisition of tangible capital assets (Note 10)	(24,233)	(28,804)
- Amortization (Note 10)	51,750	55,551
Changes in net financial assets during the year	163,793	464,528
Net financial assets, end of year (Statement 1)	$741,012	$577,219

(See accompanying notes to the financial statements)

Statement 4

Statement of Cash Flows

For the Year Ended March 31

	2007	2006
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	$ 5,284,000	$ 5,287,000
Contribution from SaskCulture Inc.	584,800	493,400
Fees and other	140,704	679,222
Sale of land (Note 10b)	-	442,677
Other contributions	1,007,670	171,098
	7,017,174	7,073,397
Cash disbursements:		
Grant and transfer payments	4,312,413	4,503,322
Salaries and benefits	1,063,518	973,937
Space and accommodation	157,237	140,537
Suppliers and other	750,273	1,003,981
	6,283,441	6,621,777
Net increase in cash from operating activities	733,733	451,620
Cash flows (used in) from investing activities:		
Additions to tangible capital assets	(24,233)	(28,804)
Loan repayments from (payments to) non-profit organizations	45,513	(44,137)
Additions to managed funds	(944,702)	-
Net decrease in cash from investing activities	(923,422)	(72,941)
Net (decrease) increase in cash for the year	(189,689)	378,679
Cash position, beginning of year	1,004,266	625,587
Cash position, end of year	$ 814,577	$ 1,004,266
Cash included in the Statement of Cash Flows is comprised of the following amounts:		
Cash - operations	$ 814,577	$ 829,619
Cash - internally designated funds	$ -	$ 143,174
Cash - externally designated funds	$ -	$ 31,473
	$ 814,577	$ 1,004,266

(See accompanying notes to the financial statements)

Notes to the Financial Statements

March 31, 2007

1. Purpose and Authority

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. Significant Accounting Policies

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of the Canadian Institute of Chartered Accountants. The significant policies are as follows:

a) The Basis of Accounting

The financial statements are reported on the accrual basis of accounting.

b) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent Collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.
ii) Donated works of art and archives for the Permanent Collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.
iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

c) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 10(a). Tangible capital assets are amortized over their estimated useful lives. Leasehold improvements are amortized using the straight-line amortization method over the life of the lease and one renewable term. Equipment and furnishings are amortized using the straight-line amortization method, with an estimated residual value of 10 per cent of cost. The useful lives of tangible capital assets are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	10 years

d) Designated Assets

Internally - the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

Externally - the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

e) Grant expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

f) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rates range from 3.541 per cent to 4.00 per cent (2006 – 1.7 per cent to 3.50 per cent).

g) Use of estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods.

3. Pension Plan

Employees make contributions to the Public Employees Pension Plan, a defined contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act*. Rates of contribution were increased during the year to 5.38 per cent of gross salary from employees (2006 - 5 per cent) and 6.45 per cent from the Board (2006 - 6 per cent). This plan is fully funded. During the year the Board's total contributions were $49,534 (2006 - $51,475) and are included in salaries and benefits in Note 7.

4. Financial Instruments

a) Fair value

The Board's significant financial instruments consist of cash, accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is $182,710 (2006 - $222,804). The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

b) Credit risk

Credit risk is the risk that a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. The majority of accounts receivable are from other federal and provincial government agencies. Loans receivable are secured against future grant allocations. Therefore, the credit risk is minimal.

5. Assessment Services

The Board has a standing partnership agreement with SaskCulture Inc. regarding responsibilities for jointly delivered programs, including principles involving the assessment and funding of Provincial Cultural Organizations. In 2007, the Board recommended funding of $1,922,223 (2006 - $1,795,535) to be paid to nine organizations (2006 - nine). Since these payments are made directly by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, they are not reported in these financial statements.

6. Contractual Obligations

Operating lease

The Board entered into leases for office space in Regina and Saskatoon in 2002. In 2005, the Board entered into a new lease for office space in Saskatoon. Future minimum lease payments pursuant to operating leases are:

Fiscal Year	Operating Leases
2007/08	24,566
2008/09	24,566
	$ 49,132

7. Comparison of Planned and Actual Results by Object

	2007 Budget	2007 Actual	2006 Actual
Revenues			
General Revenue Fund	$ 5,284,000	$ 5,284,000	$ 5,287,000
SaskCulture Inc.	606,000	584,800	493,400
Other	1,074,350	777,836	1,473,990
	6,964,350	6,646,636	7,254,390
Expenses			
Grants and transfers	$ 4,490,050	$ 4,456,317	$ 4,526,040
Permanent Collection			
Purchases	40,340	102,192	60,816
Programming	20,500	8,633	39,613
Projects	498,150	397,089	536,140
Operations			
Salaries and benefits	1,059,825	997,059	1,097,269
Office and administration	236,050	217,996	210,282
Furniture and equipment	68,590	61,473	64,714
Programs and services	96,950	53,587	73,059
Travel and meetings	106,500	94,481	129,157
Communications	130,500	131,607	77,657
	6,747,455	6,520,434	6,814,747
Net operating results	$ 216,895	$ 126,202	$ 439,643

The budget for the 2006/07 year was approved by the Board on May 26, 2006.

8. Designated Funds

a) Transfers of Designated Funds

In September 2006, the Board transferred the cash balances of the following internally designated funds to the Saskatchewan Foundation for the Arts:

	Opening Balances Mar 31/06	Interest Earned to Aug 31/06	Transferred Amounts	Balance as at Mar 31/07
Jane Turnbull Evans Memorial Fund	100,545	1,642	(102,187)	-
Cicanski-Creighton Fund	4,323	71	(4,394)	-
	104,868	1,713	(106,581)	-

b) Managed Funds

In 2007, the Board established The Premier's Centennial Arts Scholarship Program and entered into a Managed Fund agreement with the Saskatoon Community Foundation to maintain the funds consigned by the Board for this purpose. During the year, the Board consigned a total of $884,154 to the Managed Fund. These funds are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board received $340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for cultural legacy initiatives. Under the terms of the agreements with Sask Sport Inc., the Board contributes a total of $378,000 to these initiatives. These funds have been committed from proceeds of the sale of land described in Note 10b) of these financial statements.

(i) Consignment of Previously Designated Funds	Opening Balances Mar 31/06	Interest Earned to June 30/06	Paid Out	Consigned Amounts
Internally Designated Amounts				
Fred Mennie Fund	26,202	248	-	(26,450)
Jean Oser Fund	1,481	14	-	(1,495)
Brian Painchaud Fund	2,739	26	-	(2,765)
Other Funds	7,884	73	-	(7,957)
Externally Designated Amounts				
Prince Edward Drama Scholarship	31,473	298	(475)	(31,296)
	69,779	659	(475)	(69,953)

(ii) Fund Balances	Total Consigned Amounts	Earnings	Fees	Balance as at March 31/07
Internally Designated Amounts				
Fred Mennie Fund	26,450	3,047	(104)	29,393
Jean Oser Fund	1,495	172	(6)	1,661
Brian Painchaud Fund	2,765	319	(11)	3,073
Scholarship Funds				
Other Funds	7,957	917	(31)	8,843
Other Contributions	31,514	3,631	(124)	35,021
From Land Sale Proceeds				
Canada Games Legacy Funds	378,000	43,548	(1,488)	420,060
Other Funds	64,677	7,451	(255)	71,873
Externally Designated Amounts				
Prince Edward Drama Scholarship	31,296	3,605	(123)	34,778
	544,154	62,690	(2,142)	604,702
Unearned revenue				
Canada Games Legacy Funds	340,000	-	-	340,000
	884,154	62,690	(2,142)	944,702

In 2007 there were no withdrawals from the Managed Fund account.

9. Loans Receivable

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of $265,000. The interest rate on both loans is set at prime less two per cent. In 2007, the terms of repayment were amended to extend the loan repayment timeline to 2011/12. In 2005, the Board entered into another loan agreement, totaling $81,900 with a second non-profit organization. The interest rate on this loan is 3.5 per cent. In 2006, the Board entered into another loan agreement with a third non-profit organization for $20,000. The interest rate on this loan was set at 3.5 per cent. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2007/08	40,136
2008/09	43,781
2009/10	41,409
2010/11	39,784
2011/12	17,514
	$ 182,624

10. Tangible Capital Assets

a) Equipment and furnishings

During the year the Board acquired capital assets of $24,233 (2006 - $28,804). No capital assets were disposed of in 2007 or 2006. As a result, no gain or loss on disposition was incurred in either year. Capital assets are comprised of the following amounts:

	2007			2006		
	Cost	Accumulated Amortization	Net Book Value	Cost	Accumulated Amortization	Net Book Value
Leasehold improvements	$ 319,638	$ 150,640	$ 168,998	$ 313,976	$ 119,163	$ 194,813
Furnishings	169,478	137,281	32,197	165,404	135,487	29,917
Other equipment	63,727	44,816	18,911	62,930	42,316	20,614
Electronic equipment	209,465	178,403	31,062	195,765	162,424	33,341
	$ 762,308	$ 511,140	$ 251,168	$ 738,075	$ 459,390	$ 278,685

The amortization included in operations expense for the year ended March 31, 2007 was $51,750 (2006 - $55,551).

b) Land

In July 1998, Order-in-Council 485/98 authorized Saskatchewan Environment to sell, and the Board to acquire, provincial lands identified in the Order-in-Council for the total value of $1. During 2006 the Board sold the portion of these lands described as Certificate of Title No. 88S52861 in the above Order-in-Council for $442,677. These proceeds have been recognized as revenue during 2006 and are recorded on Statement 2 as part of "Program Support". Under the terms of the sale agreement, the Board is to hold this land in trust for a period up to December 31, 2008.

11. Collections

	2007	2006
Art	$ 1,903,593	$ 1,802,101
Archives	27,470	27,470
Permanent Collection	$ 1,931,063	$ 1,829,571
Musical instruments	$ 46,575	$ 46,575

During the year the Board purchased works of art for the Permanent Collection totaling $61,892 (2006 - $58,966). In addition, works of art valued at $39,600 (2006 -$1,850) were donated to the collection. In January 2002, the Permanent Collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of $2,903,173 on the basis of market value.

12. Related Party Transactions

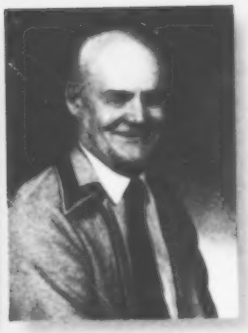
All Government of Saskatchewan agencies such as departments, corporations, boards and commissions are related since all are controlled by the Government. These financial statements include transactions with other Government agencies.

The following table summarizes the Board's transactions with other Government agencies that are not separately disclosed in the financial statements. These transactions are in the normal course of operations and are recorded at agreed upon exchange amounts.

	2007	2006
Revenues		
Saskatchewan Culture (ArtsSmarts)	$ 1,500	$ -
Saskatchewan Learning (ArtsSmarts)	9,000	-
-Projects		
Provincial Secretary (Centennial Mural)	9,200	87,124
Saskatchewan Centennial 2005 Office (Theatre Tour)	-	2,825
Culture, Youth and Recreation (Theatre Tour)	-	70,000
Culture, Youth and Recreation (Centennial Commission)	50,000	381,000
Culture, Youth and Recreation (Centennial Indigenous Arts)	-	10,000
	69,700	550,949
- Permanent Collection	$ 53,405	$ 52,434
Expenses		
- Conexus Arts Centre	$ 37,195	$ 37,195
- Saskatchewan Property Management	35,390	48,472
- SaskTel	19,784	20,695
- Saskatchewan Workers Compensation Board	9,374	10,363

13. Comparative Financial Information

For comparative purposes, certain 2006 balances have been re-classified to conform to the 2007 financial statement presentation.



PART OF OUR MEMORY

A tribute to members of our arts community who have passed away and left us a legacy of art, education and inspiration.

A **Gary Arnusch**, a finishing carpenter by trade, a drummer by passion. He played his first cash gig with his dad in the RCMP big band when he was 12 and went on to play with the Checkerlads, Flying Colours, and Airborne, and was a driving force in the rhythm section for hundreds of jazz gigs. Passed away December 30, 2006, at 59.

B **John Henry Fine Day,** a respected artist with a unique style. He held a BFA from the Saskatchewan Indian Federated College (SIFC/FNUniv) and the University of Regina. His artwork flourished most during his fight with cancer and he was prolific in his final years, building a significant body of work. Passed away November 19, 2006, at 32.

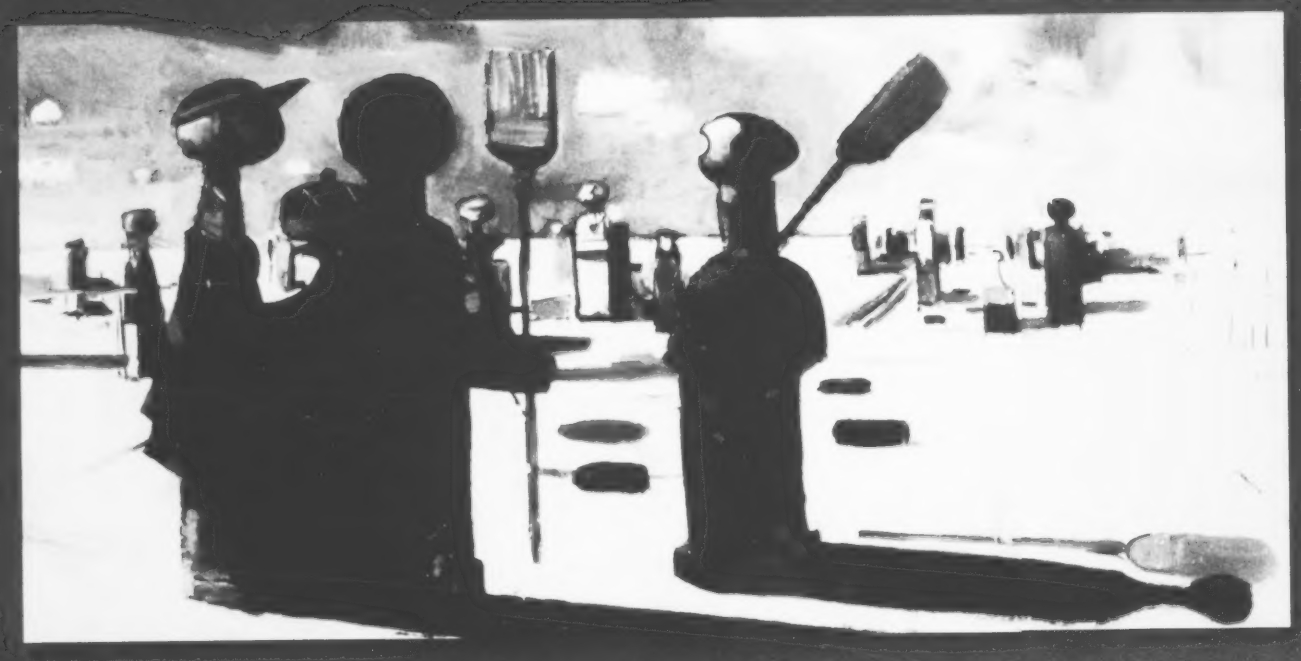
C **Bill Freeman,** musician, arranger, instructor in reed and brass instruments, bandleader. He was arranger and sideman with bands such as Gene Dlouhy's Orchestra, Bob Moyer's Big Band, Mart Kennedy's Orchestra and the Happytimer's Polka Band, and for 25 years was an itinerant bandmaster in many Saskatchewan communities. Passed away March 16, 2007, at 78.

D **Kenneth Lochhead**, one of the famous Regina Five, which helped reshape the Canadian artistic landscape. He was only 24 when he became director of the visual art department at the Regina campus of the University of Saskatchewan and was asked to spearhead the creation of the Norman MacKenzie Art Gallery. During the next 15 years, he turned Saskatchewan into one of North America's most exciting art locations. He was awarded the Order of Canada, an honourary doctor of laws at the University of Regina and the Governor General's Award in Visual and Media Arts for lifetime achievement. Passed away July 15, 2006, at 80.

E **Sonia Morris**, a volunteer in support of culture in Saskatchewan for more than 45 years. A community leader, teacher, promoter of multiculturalism and supporter of educational and charitable causes, she served as chair, vice-chair and on the boards or committees of many Saskatchewan cultural bodies, including the Saskatchewan Arts Board, the Saskatchewan Multicultural Advisory Council, the Minister's Advisory Committee on the Fine Arts in Education, the Minister's Advisory Committee on Minority Languages and the Canadian Council for Multiculturalism and Intercultural Education. Passed away April 5, 2007, at 73.

F **Sandra Whittick**, a beloved teacher for years, inspiring a love of language, literature and the arts in students at Marian High School, Campion College and at the Faculty of Education, University of Regina. After retirement, she devoted much of her time to the MacKenzie Art Gallery, sharing both her teaching talents and her knowledge of and appreciation for art with both elementary students and gallery volunteers, and donating the Whittick Collection of English Studio Pottery. Passed away February 4, 2007, at 93.

D Photo courtesy the MacKenzie Art Gallery



Kenneth Lochhead
The Bonspiel, 1954
Oil on canvas

AR
2006-2007